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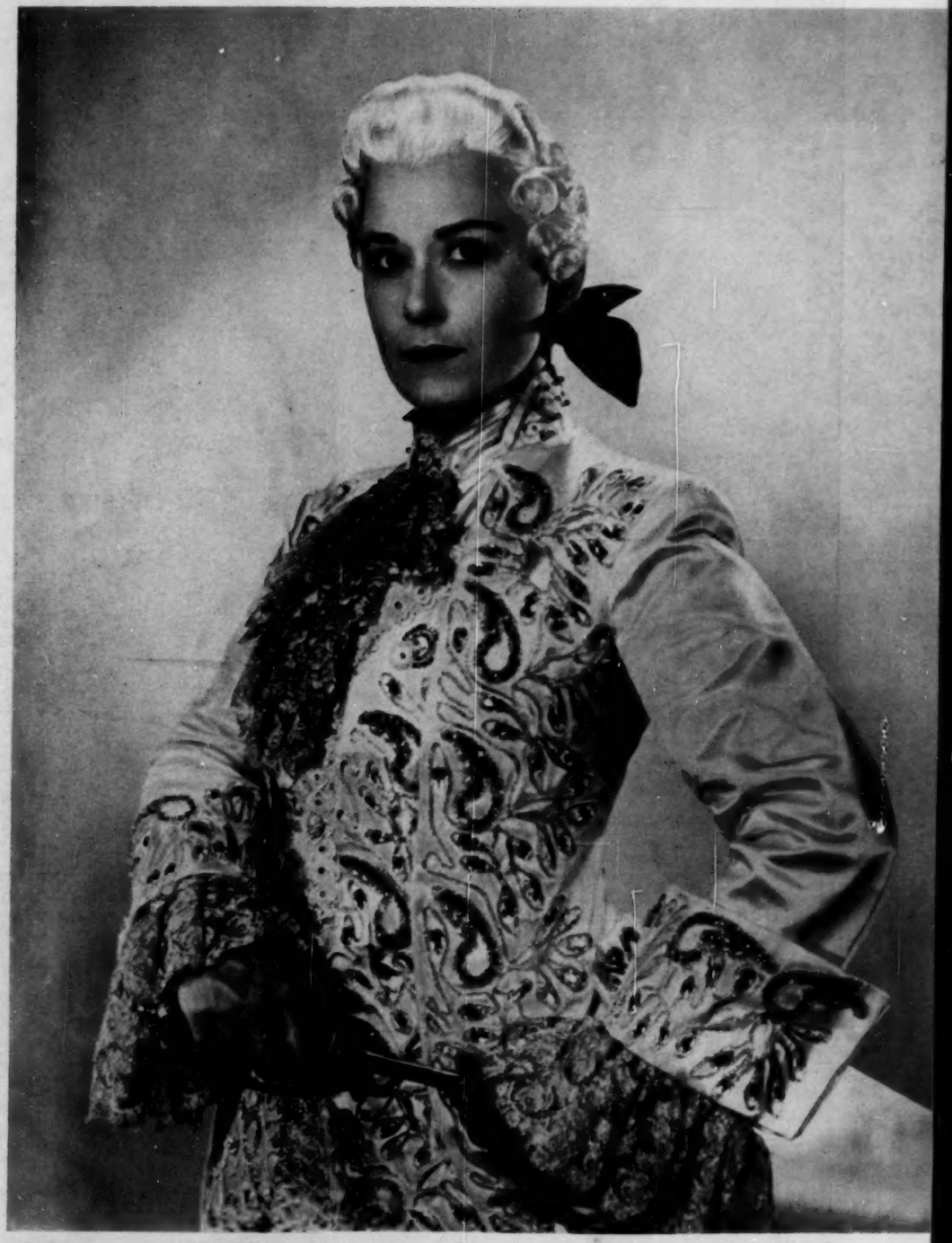
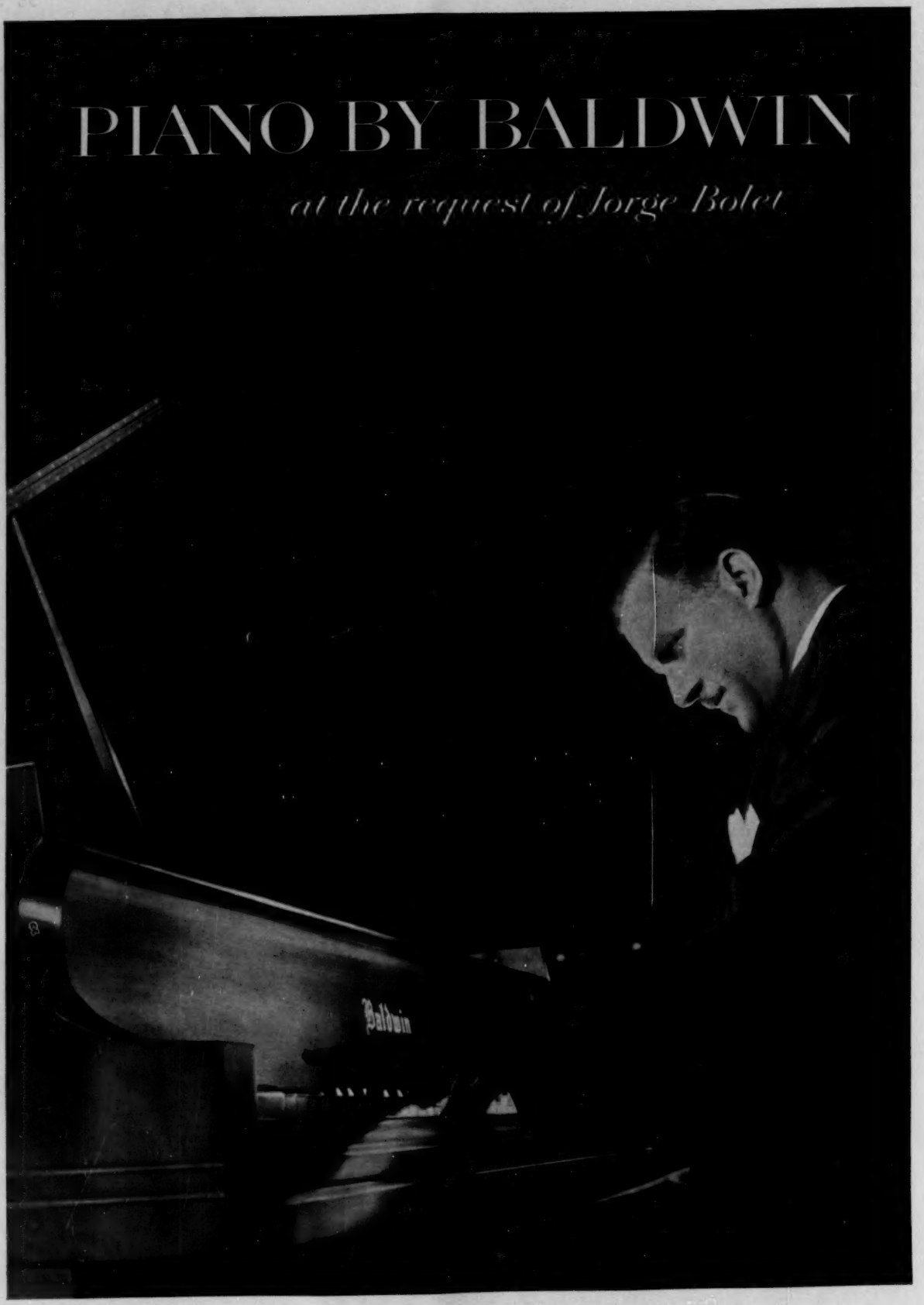


FRANCES BIBLE as Octavian in "Der Rosenkavalier"

PIANO BY BALDWIN

at the request of Jorge Bolet



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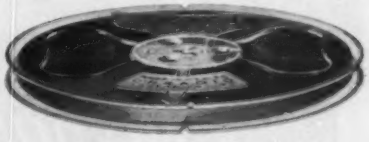

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Nothing But the News

The Shah of Persia congratulates the young Persian violinist LEOPOLD AVAKIAN, *left, at the University of Minnesota, where Avakian was soloist at a concert in the royal visitor's honor. The violinist made his New York debut in Carnegie Hall a year ago.*

Photo © by Robert Striar

Conductors

■ **Pablo Casals** named music director of Puerto's Rico's newly-founded symphony orchestra, formed with the aid of a $50,000 Commonwealth Government Grant, and will lead the opening concert of the group on Nov. 6 in Mayaguez, birthplace of his mother; other conductors in the fall series (to Nov. 23) are **Alexander Schneider,** director of the Casals Festival, Argentine composer **Juan Jose Castro,** and **Richard Burgin,** associate director of the Boston Symphony. . . . The Hartford Symphony, under **Fritz Mahler,** beginning next January, will appear on an hour's telecast sponsored by the Aetna Life Insurance Co. of Hartford, Conn. . . . **Alfred Wallenstein** signed by Sidney Frey, president of Audio Fidelity Records, to introduce a new album series of symphonic music, and with him left for London Sept. 15 to record both stereophonic and monaural recordings with players from the London Philharmonic and Royal Philharmonic.

FRANZ WAXMAN, *composer-conductor with his bride, the former* LELLA SAENGER-SETHE, *at the Campidoglio in Rome where their marriage was celebrated in August. Mr. Waxman is combining a wedding trip in Italy with an assignment to score and conduct the music for the new Audrey Hepburn film, "The Nun's Story."*

Artists, At Home and Abroad

■ Undaunted by a mishap on a train in August when the tip of his little finger on the right hand was injured, pianist-conductor **Andor Foldes** reports that the digit "healed beautifully" and that he has conducted orchestral concerts recently in Oslo and Helsinki. . . . **Claudio Arrau** in August closed a whirlwind tour of South America and returned to his Long Island home long enough to pack some bags, then left immediately for four performances at the Edinburgh Festival and the Enesco Festival in Budapest, included in a short European tour of 26 concerts. . . . After an absence from the U. S. of four years, **Samson Francois,** French pianist, will return in the fall of 1959 for a coast-to-coast tour under Cosmetto Artist Management; his new recording of all the Chopin Etudes will be released by Angel here in the coming winter. . . . Returning to the Vienna State Opera, where she bowed in 1953, **Frances Yeend** was scheduled to sing the name role in "Turandot" under **Herbert von Karajan** on Sept. 30.

■ Selected by the local Music Critics Circle as "the finest foreign singer to appear in Buenos Aires this year," baritone **Gerard Souzay,** now concertizing in Europe, plans to return to the U. S. next January. . . . Harpist **Nicanor Zabaleta** concluded a spring European tour of 30 concerts with a

(*Continued on page* 37)

Marian Anderson New Delegate to UN

Marian Anderson began a new role at the opening of the United Nations sessions in New York on Sept. 16. Miss Anderson has been assigned to the Trusteeship Committee, a group concerned with promoting the welfare of the inhabitants of territories under the trusteeship of the UN. The contralto won so much enthusiasm on her successful concert tour of the Far East as a representative of the UN last fall, that the government asked her to join its UN delegation.

News of Management

■ **Luben Vichey,** president of National Artists Corporation, left on Sept. 5 by air for London and Paris, to audition artists in a search for new talent and to conclude arrangements with those he has booked for 1959-60. Mr. Vichey recently announced the addition to his artist list of **Marcella Pobbe,** young Italian soprano who bowed with the Met last season and reappears there this winter; **Leyna Gabriele,** lyric-coloratura soprano, recently returned from opera engagements in Italy; **Angelica Morales von Sauer,** Mexican pianist, who returned to the concert stage in 1957 and appeared with success at Town Hall; **Edmund Karlsrud,** young American bass-baritone, for appearances in concert, radio and television; and **Zina and Kolya,** Russian dance duo. . . .

■ The second tour of the U. S. by **I Musici** is reported fully booked by Concert Associates, Inc.; the Italian chamber music ensemble will appear in 55 concerts between Jan. 8 and March 23 next, the tour extending to the Pacific Coast, Canada and the South. . . .

Photo © by Bob Henrigues

Soprano LOIS MARSHALL *was engaged to sing in two performance of Beethoven's "Missa Solemnis" at La Scala, Milan, on Sept. 22 and 23.*

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On the Cover

FRANCES BIBLE: "A Jewel of a Singer"

By Mary Craig

WHEN the cheers and applause died away after the final curtain of the New York City Opera's revival of "Cenerentola" the new singing star of the season was unquestionably Frances Bible. The dazzling lines of her long-ranged, flexible voice and her well-schooled musicianship were ideally suited for Rossini's difficult role. Both press and public were unanimous in their acclaim: "The most important feature of the revival," wrote one critic, "is

FRANCES BIBLE *as Dorabella in Mozart's "Cosi Fan Tutte"*

the discovery that Frances Bible is a great mezzo-soprano." We were further informed that the hiatus of 124 years between performances of "Cenerentola" in this country was finally bridged by the appearance on the musical scene of Frances Bible. Since then the role has practically become her private property and the scheduling of the fabulous Rossini "spectacular" on opera schedules across the country has depended largely upon the availability of this young prima donna.

New York audiences will again hear Bible as "Cenerentola" this fall at City Center, and she will also sing there her first Lucretia in Britten's "The Rape of Lucretia." Augusta Tabor in "The Ballad of Baby Doe," in which she scored a great success at Central City, is also on her New York Opera Company agenda, which gives Bible three leading roles in less than three weeks. This is only the beginning of her season. A forty-city concert tour is combined with other opera performances in leading opera houses over the country including New Orleans, Houston and San Antonio and several engagements as soloist with symphony orchestras are also included.

■ In recognition of her chameleon versatility, Frances Bible has been nicknamed "The Girl of Forty Faces" and a recent count of her roles performed totals exactly this number. Among the prominent operatic heroines (or villainesses) she portrays other than those already mentioned, are the waif "Mignon"; Evadne in Walton's "Troilus and Cressida," which she sang with the San Francisco Opera as well as in New York; the sultry Amneris in "Aida"; Marina in "Boris Godounoff" and many others. The young men in her life include Cherubino in "Marriage of Figaro," Siebel in "Faust," Hansel in "Hansel and Gretel," but of all her roles Octavian, the title role of Strauss' "Der Rosenkavalier," has brought her salvos of praise that have seldom been matched. Few singers have received such extravagant praise as did Bible this summer from the Cincinnati Times-Star Henry Humphries, who proclaimed: "The eighth wonder of the opera world is Frances Bible. Her Octavian is simply unbeatable." She has sung this role in practically every major opera house in the country, most often with the San Francisco Opera and the New York City Opera Company, where she has been acclaimed as one of the greatest Octavians of all time. A couple of seasons ago she was invited to Glyndebourne, where she had a triumphant introduction as Cherubino in "The Marriage of Figaro," another of her choice roles.

Bible's latest TV success was in April, NBC's color telecasting of Mozart's "Cosi Fan Tutte." As the lovely Dorabella (see picture), critics were as enthusiastic about her physical beauty as about her outstanding vocal accomplishments. The coast-to-coast tour of the NBC Opera also featured Bible as a leading singer and gave dozens of cities which have no regular opera seasons an opportunity to hear her in fully-staged operatic performances.

She is equally successful in other facets of her career. Her oratorio and "orchestral" repertoire is extensive and she has had notable performances with the best orchestras of the country. Her recital tours have won thousands of new friends and admirers for her through the warmth and sincerity of her singing, as well as its musical excellence. One important critic so aptly calls her "a jewel of a singer!"

During her early years of career building, Frances held a five-year scholarship in the Juilliard Graduate School and had intensive vocal training under the direction of Queena Mario, herself a famous Metropolitan Opera star, and it was about this time that Mademoiselle magazine, assaying her good looks, brilliant poise and fine singing chose Frances Bible as the "Young Woman of the Year." The exceptional voice and footlight personality are valuable assets but not the only reasons for Frances Bible's career rise. Hard work and determination have been basic ingredients for her success, tempered with a love of singing rarely equalled.

The front page photograph of FRANCES BIBLE *as Octavian in Richard Strauss' "Der Rosenkavalier" is by Bender, N. Y.*

THE SEASON'S

RENATA TEBALDI as *Tosca. The soprano will head a brilliant opening night cast at the Metropolitan Opera on the evening of Oct. 27. The institution is marking the seventy-fifth anniversary of its opening this season.*

Photo by Sedge LeBlang

THE METROPOLITAN OPERA

SEVENTY-FIVE years ago this October 22nd, the Metropolitan Opera House first opened its doors and, except for the seasons of 1892-3 and 1897-8, they have remained open to succeeding generations of operagoers. To mark the event, the Metropolitan Opera Guild is holding its Annual Meeting for members in the Opera House on the anniversary date of the first performance, when Gounod's "Faust" with Christine Nilsson and Italo Campanini christened the new auditorium. A pictorial history of the House, with Rudolf Bing, Anthony A. Bliss and Francis Robinson as commentators, forms the basis of the program, scheduled to review the varied parade of events which have brought international fame to this musical landmark.

On the following Monday, the 27th, the Opera begins its seventy-fourth season with Puccini's "Tosca." Back after a year's absence from the Metropolitan is Renata Tebaldi in the title role, with Mario Del Monaco as Cavaradossi, and George London as the unlucky Baron Scarpia. Dimitri Mitropoulos conducts. This marks the third time that the Puccini opera has opened a Met season—in 1919, Geraldine Farrar sang the Roman diva, Caruso was Mario, and Scotti enacted his diabolical Scarpia; in 1922, Maria Jeritza, Martinelli, and Scotti again, formed the triangle. Roberto Moranzoni conducted both previous openings.

First of the new productions, the perennial twins, "Cavalleria Rusticana" and "Pagliacci," will be heard and seen early in November. Staged by the brilliant Broadway director, Jose Quintero, in his first Metropolitan assignment, conducted for the first time by Mitropoulos, and treated to new decor by Rolf Gérard, the inseparable Mascagni and Leoncavallo works are expected to have in their casts Zinka Milanov, Flaviano Labo, Lucine Amara, Mario Del Monaco, and Leonard Warren, among others.

During December, the centenary of Puccini's birth (on December 22nd) will be celebrated with performances of "Manon Lescaut," "La Boheme," "Tosca," and "Madama Butterfly," while Wagner's "Lohengrin" returns after two seasons' absence with an interesting cast and conductor. Verdi's "Ballo in Maschera" will also be heard again this month for the first time in two years.

After the New Year, Samuel Barber's "Vanessa," fresh from its successful European premiere, begins its second Metropolitan season, and Wagner's "Die Meistersinger" will be revived as the season's second German language offering.

■ February and March, respectively, will bring the first Metropolitan performances of two major works—Verdi's "Macbeth" and Alban Berg's "Wozzeck." In the former, Leonard Warren will sing Macbeth, with Maria Meneghini Callas as his Lady. Carl Ebert will direct his first Metropolitan opera, Dimitri Mitropoulos is the conductor, and Caspar Neher, the designer. Mr. Neher will serve in a similar capacity for "Wozzeck," to be sung in English, conducted by Karl Boehm, and staged by Herbert Graf.

As in Rudolf Bing's first Metropolitan season, the traditional Good Friday "Parsifal" will be replaced by Verdi's "Requiem," conducted by Bruno Walter and sung by a quartet of soloists comprising Zinka Milanov, Rosalind Elias, Carlo Bergonzi, and Giorgio Tozzi. There will be a repetition of the Verdi Mass on Easter Sunday.

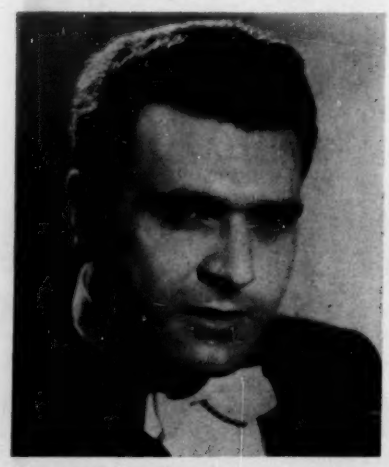
Among operas missing for several years, "Boris Godunov," in John Gutman's English version, and the Dietz-Kanin "Fledermaus," also in the vernacular, are due for revival early in the season.

LOUIS SNYDER

NEW YORK CITY OPERA

■ New productions for the New York City Opera Company's fall season (Oct. 7-Nov. 16) include the American premiere of Richard Strauss' "The Silent Woman," in an English translation by Herbert Bedford, with Margaret Webster in charge of staging and Peter Herman Adler conducting (on opening night, Oct. 7). Benjamin Britten's "The Rape of Lucretia" will receive a new production, with Jules Rudel, the company's General Director, conducting, and stage direction by John Daggett Howell (premiere, Oct. 23). The latter work was first given in 1946. Rossini's "La Cenerentola," one of the company's major successes, will be revived in a new staging by Michael Pollock and conducted by Arturo Basile (first hearing, Oct. 19).

Besides the Strauss and Britten works, the English productions include "The Ballad of Baby Doe" by Douglas Moore and John Latouche, Mozart's "The Abduction from the Seraglio,"



General Director JULES RUDEL, *of the New York City Opera Company, is presenting the American premiere of Strauss' "The Silent Woman" in an English version.*

OPERA FORECAST

WALTER CASSEL *as Kurvenal in "Tristan and Isolde," a role the baritone will sing this season with the Chicago Lyric Opera.*

Johann Strauss' "Die Fledermaus," Lehar's "The Merry Widow," and Carlisle Floyd's "Susannah." The operas to be sung in Italian are "Turandot," "Madama Butterfly," "La Traviata" and "La Boheme," and "Carmen" will be heard in French.

Guests from the Metropolitan include Brenda Lewis, soprano, and Walter Cassel, baritone, both previously heard in leading roles with Mr. Rudel's forces.

American debuts by Gianna Galli, soprano, and George Maran, tenor, and first appearances with the company by Maria Candida, Florence Packard and Joan Sena, sopranos, Debria Brown and Regina Sarfaty, mezzos, Giuseppe Barati, tenor, Russell Christopher, Philip Maero, and Arnold Voketaitis, baritones and basses, are announced.

PHILADELPHIA

■ More performances of grand opera will be given in the Quaker City this season than at any time since the early 1930s. The Met schedules seven productions instead of the six of recent years; the Philadelphia Grand Opera Company lists ten instead of last year's eight; and the Philadelphia Lyric Opera Company plans six instead of the two given during its first season last spring.

Eugene Ormandy will conduct the Philadelphia Orchestra in a concert version of "The Bartered Bride," and the American Opera Society will present Handel's "Julius Caesar," both on Emma Feldman's Philadelphia All Star Concert Series. The American Opera will also present Eileen Farrell in "Medea" for the Philadelphia Forum. An "Opera Night," on the Philadelphia Orchestra Pension Foundation series, will be conducted by Giuseppe Bamboschek, artistic director and general manager of the Philadelphia Grand, marking his 50th year as opera conductor.

■ The Metropolitan's series here is completely sold out for the season. The seven productions include: "Boris Godounoff," Nov. 11; the new "Cavalleria Rusticana" and "Pagliacci," also "Manon Lescaut," "Rigoletto," "Lohengrin," the new Verdi "Macbeth," and "Wozzeck."

Both local opera companies are performing "Madame Butterfly" and "La Boheme" as part of the Puccini centenary. The Lyric is opening its season with the New York City Opera production of "Turandot," and will also present this visiting group's production of "Merry Widow," and its own performances of "Carmen," "Boheme," "Butterfly" and "Traviata." Children from the public schools will be admitted free to some dress rehearsals.

"A Masked Ball" was scheduled to open the Philadelphia Grand Opera series on Sept. 25 with Herva Nelli, Belan Amparan, Giuseppe Campora and Cesare Bardelli, Bamboschek conducting. Anita Cerquetti, in her only U.S. opera performance this season, appears in a non-subscription "Trovatore," Oct. 19. Besides six other standard operas, the Grand will give the first local production of Bizet's "Pearl Fishers" since the early 1930s.

SAMUEL L. SINGER

CHICAGO

■ When the Lyric Opera of Chicago opens its 1958 season at the Civic Opera House on Oct. 10 with a benefit performance of "Falstaff," a brilliantly planned seven-week series with 29 performances of 12 operas will have been launched. The revival of Verdi's masterpiece (to be broadcast over WBBM, as will the entire gala occasion) will star Tito Gobbi and Renata Tebaldi, and will be conducted by the veteran opera maestro, Tullio Serafin. Other conductors engaged for the 1958 season are Artur Rodzinski, Kiril Kondrashin, George Sebastian and Lee Schaenen—all additions to the roster.

The new season will see such outstanding artists as Leonie Rysanek, Karl Liebl, Paolo Montarsolo, Grace Hoffman, Anna Maria Canali (making her American debut in the role of Mistress Page in "Falstaff") and Virginia Copeland, appearing for the first time under the Lyric Opera aegis. Other newcomers are Tamara Bering, soprano; Sophia Steffan, American mezzo-soprano; Luigi Velluci, tenor; Chester Watson, bass-baritone; and Joseph Quinlan, tenor. Members of the staff new this season are Pino Donati, the musical assistant, and Carlo Piccinato, stage director.

Also on the roster of singers are Jussi Bjoerling, Eleanor Steber, Anna Moffo, Giulietta Simionato, Eileen Farrell, Ettore Bastianini, Giuseppe di Stefano, Birgit Nilsson (singing Turandot and Isolde), Boris Christoff (in his inimitable Boris), Fernando Corena, Leopold Simoneau, Walter Cassel, Cornel MacNeil, Brian Sullivan, Richard Torigi, William Wilderman, and many others.

Further news of particular interest is the authorization by the Italian Government of a financial subsidy for the Lyric Opera of Chicago, amounting to $16,000 (ten million lire). For Carol Fox, Lyric Opera general manager, the granting of the subsidy is a happy climax to more than two years of intensive negotiation with officials of the Italian government regarding this unprecedented action. Miss Fox was previously decorated by the Italian government for her contribution toward the popularization of Italian music and Italian artists in the United States. In 1956 she was named a Cavalier of The Order of Merit of the Italian Republic.

The company will use the subsidy "to finance the importation of an increasingly high calibre of Italian supporting singers and various highly skilled production personnel to join the stars of the Italian opera stage who have been identified with the Lyric Opera since its inception four years ago and who have contributed so mightily to establishing artistic stand-

ards which are now internationally respected."

The 1958 season includes four series. Seven Monday evening performances are: "Madama Butterfly," Oct. 13; "Il Trovatore," Oct. 20; "Turandot," Oct. 27; "Gianni Schicchi" and "Pagliacci," Nov. 3; "Tristan und Isolde," Nov. 10; "Boris Godounov," Nov. 17; and "Aida," Nov. 24. The seven Wednesday evening bills announced are: "Butterfly," Oct. 15; "Turandot," Oct. 22; "Trovatore," Oct. 29; "Traviata," Nov. 5; "Barber of Seville," Nov. 12; "Rigoletto," Nov. 19; and "Aida," Nov. 26. The seven Friday evening hearings include "Falstaff," Oct. 17; "Trovatore," Oct. 24; "Schicchi" and "Pagliacci," Oct. 31; "Tristan," Nov. 7; "Traviata," Nov. 14; "The Barber," "Nov. 21, and "Boris," Nov. 28. Seven Saturday evening performances list the following works: "Turandot," Oct. 18; "Schicchi" and "Pagliacci," Oct. 25; "Tristan," Nov. 1; "Traviata," Nov. 8; "Rigoletto," Nov. 15; "Boris," Nov. 22, and "Aida," Nov. 29.

Founder and General Manager CAROL FOX, *of the Lyric Opera of Chicago, which recently received a grant of* $16,000 *from the Italian Government. She was previously decorated by that government as a Cavaliere of the Order of Merit for her sponsorship of Italian music and artists.*

BOSTON

■ Off with the old and on with the new in Boston's world of opera! No sooner had the wreckers levelled the old Boston Opera House to the ground late last season than announcement was made of the launching of a new operatic venture, with Sarah Caldwell as artistic director, modestly calling itself the Opera Group. Support was garnered last spring and summer to the point where a complete series is promised for this year. A foretaste of what the group will deliver was given by a production of Offenbach's "Voyage to the Moon" for the Boston Arts Festival last summer.

At this writing the company is close to signing a lease for Boston's Fine Arts Theaater. This will give the Hub what it hasn't had for a long time—a permanent house for professional opera. The Opera Group's slogan is intimate opera and the Fine Arts seating capacity of 550 is ideally suited for this kind of work. At least eight weeks of nightly opera are planned, starting in January, with each production expected to run for two weeks or more. Thus, Miss Caldwell believes, can opera be mounted on somewhere near a paying basis. The Offenbach and "Boheme" are among works to be produced. The full schedule of productions and singers will be released later. David Hays and Robert Fletcher have been engaged as scenic and costume designers.

Miss Caldwell will continue as head of Boston University's enterprising opera department, but is of course no longer associated with Boris Goldovsky's New England Opera Theater.

Mr. Goldovsky plans a series of four new productions in English under the general title of "100 Years of Italian Opera," at the Wilbur Theater, for a two-week sequence starting Nov. 11. The productions in order will be "Traviata," "Don Pasquale," Puccini's "La Rondine" and, for its first Boston performance, Rossini's "Count Ory," the last to be mounted with a multi-projection stage consisting of a series of panels projected from backstage. Elemer Nagy and Jack Brown are responsible for the new scenery, which wil lalso include fiberglass and aluminum painted sets for "Traviata," and a shell enclosure for "Don Pasquale." Three singers new to the NEOT audiences are announced—Audrey Schuh, soprano, Ronald Holgate, baritone and Ewan Harbrecht, soprano.

With an estimated eight to ten productions from the Opera Group and the NEOT, with the Boston University offerings and with the late-season arrival of the Metropolitan Opera for its usual one-week stay, the season in Boston promises to be the most enlivening in years. JULES WOLFFERS

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DALLAS

■ The Dallas Civic Opera is making a determined effort to prove that the phenomenal artistic success it encountered in its initial season last year was something that must be considered routine from here on out. While the finish, the command of style and the technical excellence of last season's "The Italian Girl in Algiers" was as much a revelation to the city as it was a source of astonishment to viewers and reviewers from seats of long-established operatic prestige, this fall's endeavors promise ever so much more.

If one counts the special concert of extracts by Maria Callas and the Dallas Symphony as part of the season, last year's performances totalled but three, with only one work up for discussion. This year, three works will receive five hearings.

Admittedly 1958 activities have been closely predicated upon the personality and talent of Maria Callas. The forthcoming highspot doubtlessly will be Callas' first American "Medea," Nov. 6 and 8. Supporting the diva will be Teresa Berganza as Neris, Jan Vickers as Jason, Paolo Montarsolo as Creon, Elizabeth Carron as Glauce and Judith Raskin as the First Handmaiden. A cogent indication of General Manager Lawrence Kelly's passion for detail is his engagement of Alexis Minotis, director of the Greek National Theater, as stage director for "Medea," and his commissioning of the production staff of the Greek National Theatre for sets and costumes.

The actual season-opener will be "La Traviata," on Oct. 31 and Nov. 2, with Callas in the leading role. Stage director Franco Zeffirelli designed the costumes and sets for it, made by La Scala forces through a sizeable grant from the Dallas Civic Opera Guild.

The "L'Italiana" of last year will be repeated on Nov. 4. The appearance of Teresa Berganza, the Spanish contralto, who replaces Giulietta Simionato, the Isabella of last season, has created rosy speculation. Nicola Rescigno continues as Musical Director, and, of course, the Dallas Symphony is in the pit.

The Dallas Community Opera Guild, sponsored by Dean Orville J. Borchers' Southern Methodist University School of Music, has broadened its horizons and decided to mount three works, one receiving a world premiere, in 1958-59. Artistic Director Paul Vellucci has announced a fall production of Nicolai's "The Merry Wives of Windsor," a Christmastide "Amahl" coupled with "Peter and the Wolf," and a pair of performances in April of "The Blessed Wilderness."

The ink-still-wet first opera of this columnist, "The Blessed Wilderness," is a three-act idyl set against the tragic background of the forcible removal of the Cherokees from Georgia in 1838. At this writing, casting has not yet begun.

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SAN ANTONIO

■ The Symphony Society of San Antonio will present its 15th Grand Opera Festival this year on the weekends of Feb. 28, March 1, and March 7 and 8. This festival, produced as a part of the Symphony season, comes at the conclusion of the 15 subscription concerts. The orchestra's Musical Director, Victor Alessandro, will conduct the series. Choral and ballet groups are from the San Antonio area. Peter Wolf, of Dallas, is scenic designer and Anthony L. Stivanello, of New York is stage director. Opera lovers throughout the Southwest will fill Municipal Auditorium, seating 6,000, for the four performances.

The opening opera will be "Tannhäuser" on Saturday evening, Feb. 28. Blanche Thebom will sing Venus; Sebastian Feiersinger, Tannhäuser; Walter Cassell, Wolfram, and Frances Yeend, Elisabeth. On Sunday afternoon, March 1, "La Traviata" will have Licia Albanese as Violetta and Giuseppe Campora as Alfredo. Igor Gorin sings Giorgio Germont.

The next Saturday evening, "Boris Godunoff" will be presented with the English text by John Gutman of the Metropolitan Opera. George London will be Boris; Frances Bible, Marina; Brian Sullivan, Dimitri; and Nicola Moscona, Pimenn. The final opera on Sunday afternoon, March 8, will be "Madame Butterfly" with Dorothy Kirsten as Butterfly and Brian Sullivan, Pinkerton.

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HOUSTON

■ Plans for the Houston (Texas) Grand Opera Association's season announced by Walter Herbert, its general director, include three performances of "Rigoletto," three of "Der Rosenkavalier" in English" and three of "Manon." He will conduct all the works, and Ralph Herbert will be the producer for the Strauss operas. Vlada Dimac will be stage director for "Rigoletto" and Irwin Guttman will stage "Manon." The dates of the productions were not available at press time. All the sets will be designed by Mr. Dimac; Charles Rosekrans is chorus director.

There will also be nine performances of two operas not yet decided upon for the company's Summer Workshop under the leadership of the general director.

FORT WORTH

■ The Fort Worth Opera Association will present three productions in English, with two hearings of each work, under the direction of Rudolf Kruger.

"Rigoletto" will be sung on Nov. 5 and 7 with Igor Gorin, Joan Carroll, Frank Foretta and Catherine Akos in the leading roles. On Jan. 21 and 23 "The Magic Flute" will be performed by Deszo Ernster, John McCollum, Beverly Bower, Ralph Herbert and Joan Carroll.

The season will close with "Carmen" on April 8 and 10 starring Gloria Lane, Richard Cassilly and William Pickett.

CLEVELAND

■ The most ambitious undertaking thus far by the summer tent theatre, Musicarnival, was its production in the round of "The Ballad of Baby Doe" by Douglas Moore. Though this type of production detracted from the illusion of the work, the singing of a cast headed by Walter Cassel and Beverly Sills created a sensation. Beatrice Krebs, a former Cleveland resident, was hailed as the mother. Margery Mayer as Augusta also fulfilled all requirements. The composer, who was music curator of the Museum of Art here for some years, shared in the ovation.

September also brought a production of "The Tales of Hoffmann" by the Cafarelli Opera Company, its 26th annual major work, under the direction of Carmela Caffarelli. The large cast included guests such as William Boehm in the title role, Mario Donofrio, Dennis Duffalo, and William Toth conducted an ensemble chosen from the Cleveland Orchestra. However, local singers filled most of the roles, including Aldona Stempuzis as Niklausse, Judith Molnar as Olympia, Violet Eber, Rita Diess, Myrtle Pappas, Michael Pappas and others. Costumes and sets were brilliant. The ballet of Serge Nadejdin gave a second act divertissement. Applause was warm.

"Faust" was sung in the language of the Lithuanian Opera Company at Masonic Hall. The nationalistic flavor was increased by an authentic Lithuanian cast, including Monica Kriphauskiene (Marguerite), Jonas Vasnelis (Mephisto); Messrs. Baranauskas as Faust, and Brazis as Valentin, and Miss Stempuzis as Siebel.

At the Cleveland Institute of Music the opera workshop is producing works off the beaten path with great success. The try-out during the summer season took place at the Peninsula Players Barn Theatre, where excellent facilities were available in the presentation of unusual musical fare. There was a double bill of "Little Harlequinade" by Salieri and Puccini's tragic "Suor Angelica." American composers were honored with "Slow Dusk," a musical play by Carlisle Floyd, its setting in the Carolinas of today. Douglas Moore again demonstrated his great gifts with his hilarious comedy "Gallantry," a musical skit satirizing the modern soap opera.

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PITTSBURGH

■ In 1942 the Pittsburgh Opera began its march to the success it enjoys today, when Richard Karp became General Music Director. Collaborating with Mr. Karp is the board of directors of 40 prominent men and women of the Pittsburgh district under the presidency of Gurdon F. Flagg. Staunch aides on the performance side are Anthony Stivanello and Desire Defrere, stage directors; Silvia Sconza Smith and Merle Sharff, musical assistants; Stephen Radkoff, technical director and Richard Bendl, stage manager.

During the 1958-59 season, five operas will be given two performances each on Thursday and Saturday nights at Syria Mosque. "Madama Butterfly" (Oct. 23-25) with Elaine Malbin, Glade Peterson, Bette Hankin and George Smiley, will open the season.

The Pittsburgh premiere of "Susannah" by Carlisle Floyd will be given Dec. 4-6 with Richard Cassilly, Maria Di Gerlando, Jushua Hecht and Michael Pollak. "Tosca" (Jan. 29-31) will feature Mija Novich, Richard Cassilly and Casare Bardelli. "Cosi Fan Tutte" (March 19-21) will be sung in English. The leads are Ruth Cotton, Cecilia Ward, John Alexander, Mac Morgan and Herbert Beattie. The final offering, "Lucia di Lammermoor" (April 9-11) will feature Roberta Peters with John Alexander and Chester Ludgin. The performances of "Tosca" and "Madama Butterfly" will be the Pittsburgh Opera's contribution to the observance of Puccini's 100th birthday. RALPH LEWANDO

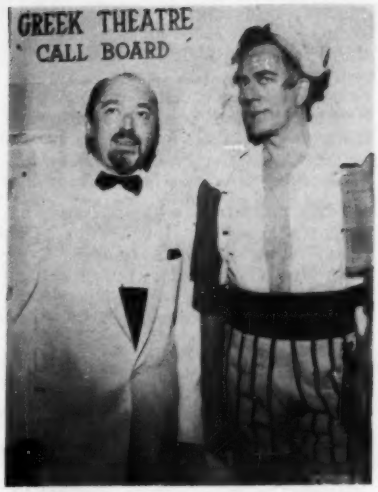
CINCINNATI

■ Since Cincinnati's main opera season is held during the summer, there is little activity to report in this sector for the winter. Plans are, however, in the making for a presentation in October by the Cincinnati Music Drama Guild of Benjamin Britten's "The Turn of the Screw." This group's production of "Cosi Fan Tutte" last season was so successful that this production will be awaited with interest.

Beyond this, everything operatic is in a state of indecision, although there is a possibility that the Guild may put on Menotti's "The Gorgon, the Unicorn and the Manticore" later in the season. LOUIS JOHN JOHNEN

CHARLOTTE

■ Under John McCrae, general director, and Henry Janiec, musical director, **The Charlotte (N. C.) Opera Association,** in its tenth anniversary season, plans four performances at Ovens Auditorium in that city. The works are: "Carmen," Nov. 10; "Fledermaus," Jan. 26, 1959; "Traviata," Mar. 16, and "Madam Butterfly," May 18. All operas are sung in English. These two directors are also preparing two works to be presented by **The Converse College Opera Workshop** (Spartanburg, S. C.), namely "Hansel and Gretel" on Dec. 7 and "Bartered Bride" on May 1.



Conductor EMERSON BUCKLEY, *left, and* CYRIL RITCHARD, *noted singing actor, after a performance of "La Perichole" at the Greek Theatre in Los Angeles. They took part in the Offenbach comic opera this summer also at Central City, Colorado. Prior to that Mr. Buckley conducted at the fifth Opera Festival in Puerto Rico.*

TULSA

■ One of the most enterprising opera companies of the Southwest is the Tulsa Opera, Inc., of the Oklahoma city. This organization, with Maud Lorton Myers as efficient chairman of the board, is planning two productions this season. "Madame Butterfly" will be given on Nov. 20 and 22, with a cast headed by Dorothy Kirsten, Giuseppe Campora and Walter Cassel. "Il Trovatore" will be presented on March 19 and 21, with a cast to be announced later.

The president of the company is Robert S. Rizley, and the vice president, W. A. Baden. The Artistic and Music Director is Kenneth G. Schuller. The Tulsa Opera Guild is headed by Mrs. Thomas B. Lowary, president, with Mrs. Frank E. Brown as chairman of the board.

SAN FRANCISCO

■ The 36th season of the San Francisco Opera opened on Sept. 12 with a gala performance of Cherubini's "Medea"—an American stage premiere of this opera which proved worthy of being reestablished in the repertoire, possessing nobility, refinement and dramatic integrity.

The vocally overwhelming role of Medea was entrusted to Eileen Farrell with fortunate results. She sang with almost incredible opulence and beauty of tone. Her dramatic portrayal was on a par with her vocal prowess, showing subtle grasp of the role.

Richard Lewis employed excellent voice and heroic stage presence to create a thoroughly convincing Jason. Sylvia Stahlman admirably suggested the bewildered yet trusting Glauce, singing her charming music with refreshing clarity and good style. Neris, Medea's handmaiden, was sung and enacted tellingly by Claramae Turner. Giuseppe Modesti, making his American debut as Creon, revealed a well-schooled bass voice of ample proportions.

Both Paul Hager's stage direction and Waldemar Johansen's settings of steps and pillars were discreet rather than exciting. Jean Fournet, of the Paris Opéra-Comique, making his American debut as a conductor, did splendidly with the relatively small orchestra Cherubini employed in this work. The chorus under Gianni Lazzari was most satisfactory. Eugene Loring's choreography, however, was undistinguished.

On Sept. 13, Rossini's "Barbiere" failed to come off well. Three singers were making their American debuts. These were Richard Miller, who displayed a sweet but too small tone as Almaviva; the acclaimed Rolando Panerai, whose Figaro was vocally coarse and dramatically undistin-

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guished; and Eugenia Ratti, who as Rosina demonstrated an uneven voice, and whose good looks were marred by poor costuming. The performance was rescued by the brilliant interplay of Basilio (Giorgio Tozzi) and Bartolo (Baccaloni). Katherine Hilgenberg was delightful as Bertha. Glauco Curiel's conducting was mostly uninspired.

■ Robert Fletcher's appropriately severe stage settings for Verdi's "Don Carlo" were borrowed from the Lyric Opera of Chicago for the first San Francisco Opera performance (Sept. 16) of this somber yet compelling work. (It is a mistake to omit the brief opening scene at Fontainebleau. The characterization of the lovers, Don Carlo and Elisabeth of Valois, is never firmly established without this episode.) The San Francisco production was handsomely staged by Hager and perceptively conducted by Georges Sebastian, and the casting was uniformly excellent. Tozzi's deft and penetrating creation of King Philip brought to mind Pinza at the pinnacle of his career. Singing for the first time in San Francisco, Piero Miranda Ferraro revealed a smooth tenor of excellent timbre as Don Carlo. Also making a San Francisco debut was Irene Dalis, who won an ovation as Eboli; her mezzo-soprano is of fine quality and she sang and acted wtih refreshing originality. Much beautiful singing was contributed by Frank Guarrera as Rodrigo. Giuseppe Modesti successfully conveyed the majesty of The Grand Inquisitor. Leyla Gencer's beauty and stateliness made her a convincing Elisabeth, and she sang artistically.

The season will extend to Oct. 21. The American premiere of Orff's "The Wise Maiden" and "Carmina Burana" —Oct. 3—is eagerly anticipated.

ALAN CAMPBELL

SEATTLE

■ Late October and early November will bring three performances by the New York Opera Company, formerly the Wagner Opera Company, who will offer "La Boheme," "La Traviata" and "Rigoletto." Aside from that road company, it falls to the University of Washington Opera Theatre and its indefatigable director, Stanley Chapple, again to provide Seattle with its opera fare. The series is performed by student casts—no imported stars allowed—but it receives city's grateful appreciation for outstanding performances. Chapple has scheduled "Hansel and Gretel" for November, Mozart's "La Finta Giardiniera" in January, "Orphus and Euridice" for March, and in April, the premiere of "The Golden Lion" by Gerald Kechley of the University's faculty.

The Seattle Symphony Orchestra has appointed a special committee to investigate the possibility of founding a top-flight opera company in Seattle, using imported stars. Competent vocal and instrumental talent is available in the city. What is now being sought is the money needed to back such a venture.

JO ANN D. PATTERSON

RUDOLF BING, *General Manager of the Metropolitan Opera Association, chats with* GUIDO G. SALMAGGI, *right, General Director of the Long Island Opera Company, about opera in New York. Mr. Salmaggi opens his third season of grand opera at the Brooklyn Academy of Music with "La Traviata" on Oct. 4, featuring Dolores Mari, Pino Baratti and Calvin Marsh, with Enrico Leide conducting.*

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BALTIMORE

■ The Baltimore Civic Opera Company, Inc., with Rosa Ponselle as artistic director, will be heard again this season in a series of performances at the Lyric Theatre. The season begins with "Martha," sung in English, on Nov. 7 and 8. Dr. Elemer Nagy will be the stage director for the Flotow work and Leigh Martinet the conductor. "Lucia di Lammermoor" is the second production (Feb. 20 and 21, 1959), with Igor Chichagov conducting and Lawrence Florio staging the work. The season concludes on May 1 and 2 with "Manon Lescaut," conducted by Herbert Grossman and staged by Anthony Stivanello. Casts for the season are not complete at press time.

Walter N. Ruth is the managing director of the company; Gerald L. Wise, its president, and Hugo R. Hoffmann, chairman of the board.

MIAMI

■ The Opera Guild of Greater Miami, Arturo Di Filippi, Artistic Director and General Manager, announces Verdi's "Rigoletto" as the first presentation of the season. Dates are Jan. 26 and 31 at Dade County Auditorium, and Jan. 28, Miami Beach Auditorium. The cast includes: Giuseppe Taddeo of the La Scala, Milan Opera, who sings the title role; Flaviano Labo, as the Duke; Erika Koeth of the Vienna and Munich operas, making her American opera debut as Gilda; Norman Scott, of the Metropolitan Opera, as Sparafucile, and Thelma Altman, mezzo-soprano, as Maddalena. The "Masked Ball" performances, scheduled for Feb. 23, 25, and 28, lists an all-star cast with Richard Tucker, Herva Nelli, Martha Lipton, Eva Likova, Mario Zanasi, Joshua Hecht, all of Met and New York City Opera renown; Tom Doe and George Gibson. Emerson Buckley will wield the baton, with Anthony Stivanello as stage director.

BIRMINGHAM

■ Birmingham Civic Opera Association, incorporated three years ago, is preparing its fourth opera, Verdi's "La Traviata," to be given next Spring. All performers are local singers. The Violetta will be Metropolitan Opera soprano Irene Jordan, a native of Birmingham. Also appearing are the Civic Ballet, and the Birmingham Symphony Orchestra, Arthur Bennett Lipkin conducting. Other singers include: Alfredo, Bruce Talbert, tenor, of the faculty of Alabama College; as Germont, Richard Rivers, Director of Music at Huntington College; and as Baron Duphol, Andrew Gainey, of the Birmingham Conservatory faculty. The Association plans to present two operas next year. Douglas Arant, Birmingham attorney, is president, and Martha Dick McClung is vice-president in charge of production.

ALICE GRAHAM

IN BRIEF

■ Moving its series of four Tuesday evening programs to Carnegie Hall this season, the **American Opera Society** will give more rarities. Under Allen Sven Oxenburg, director, and Arnold Gamson, conductor, the season opens on Oct. 14 with the first New York hearing in over of a century of Bellini's "I Capuletti ed I Montecchi," a setting of the Romeo and Juliet story. Another novelty will be Rossini's sacred melodrama "Mosé," to be heard on Dec. 2. Repetitions of works previously given by this group are Handel's "Giulio Cesare" on Nov. 18 and Cherubini's "Medea" on Mar. 10, 1959. New York opera debuts will be made by Elisabeth Schwarzkopf and Richard Lewis, British tenor, while Boris Christoff, noted basso, will be heard in his first performance in Manhattan. Artists returning include Eileen Farrell, Giulietta Simionato and Cesare Siepi, among others.

■ In addition to its other programs, **The Little Orchestra Society** has scheduled four musico-dramatic works for the present season. Thomas Scherman, musical director of the organization, will offer the American premiere of Hugo Wolf's opera "Der Corregidor" at Carnegie Hall on Jan. 5, 1959, preceded by a hearing at the Brooklyn Academy of Music on Jan. 2. The work, on the same theme as Falla's "Three-Cornered Hat," will be sung in a new

NOTICE TO ARTIST MANAGERS

To continue our service in the best interests of local Community Concert Associations and concert artists alike, Community Concerts Inc. wishes to make available to all Community Associations the widest possible list of artist availabilities.

Any manager, representing a concert artist or attraction who desires to perform before Community Concert audiences and who agrees to grant to Community Concerts a margin equal to that customarily received by Community Concerts from artists with comparable fees, is invited to submit such artist's or attraction's general availability for the season 1959-1960, together with his established concert fee for Community Concert Associations. This information will then be furnished to all Community Concert Associations.

Please address statements in writing on or before November 14, 1958, to:

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English translation by George and Phyllis Mead. Another hearing of Berlioz's "L'Enfance du Christ" will be given in Carnegie Hall on Dec. 22. Gluck's "Iphigenie en Tauride" will be repeated there on Jan. 19, with a previous hearing on Jan. 15 at the Brooklyn Academy. "Comus," Arne's masque, will have its U. S. premiere at Town Hall, Oct. 6.

■ A third annual fall season is planned by **The Long Island Opera Company** at the Brooklyn Academy of Music. Guido G. Salmaggi is general director of the company. The Saturday evening series opens on Oct. 4 with "La Traviata," and includes "Carmen," Oct. 11; "Cavalleria" and "Pagliacci," Oct. 18; "La Boheme," Oct. 24; and "Aida," Nov. 1. Enrico Leide is the conductor of the series, and Anton Guadagno guest conductor for the double bill. The Brooklyn Civic Ballet Company provides the incidental dances. A spring season is scheduled for the same theatre on April 4, 11, 18 and 25, operas to be announced later.

■ **The After Dinner Opera Company,** now making its second tour of Europe, returns to begin another American itinerary from April 5 to May 9 next. In addition to the New York, New Jersey and Connecticut areas, the company will visit Pennsylvania, Maryland, West Virginia, Virginia,, Ohio, Illinois, Massachusetts and Vermont. Another European tour is contemplated in the summer or fall of 1959, when Italy, Yugoslavia and Spain may be visited and return tours made in Germany, Austria, France, Luxembourg and England. Repertoire includes Cockshott's "Apollo and Persephone," Kupferman's "In a Garden," Chandler's "Pot of Fat," Offenbach's "66" in English translation by Francis Barnard, Bucci's "Sweet Betsy from Pike," Menotti's "The Telephone" and Anthony Hopkins' "Three's Company." Emanuel Levenson is musical director for the chamber opera group.

■ Town Hall will offer two opera series. The annual **"Operas-in-Brief"** (Oct. 14-May 12, eight sessions, Tuesdays at 5:30) will feature narration about eight operas' background and plots by Anthony Amato, and singers from his opera company will perform excerpts. Those enrolling in a new course, "All About Opera," also conducted by Mr. Amato, will study acting, staging and operatic technique of 13 works, besides attending two dress rehearsals, and four "Operas-in-Brief." The Amato company continues presentations in its own theatre.

■ Though its home is in Raleigh, North Carolina, **The National Grass Roots Opera** tours widely, including other states, and has presented 700 performances of operas in English since 1950. Gert Muser, German baritone, has been appointed director and will sing a role in each opera. William Beck, assistant director, won the original Metropolitan Opera Auditions in New Orleans last season. Another North Carolinian, William Collins, is the accompanist. The personnel is entirely of young singing artists of this country. The season opens on Oct. 14, with "Elixir of Love" in Wilson, N. C. About 40 performances of three operas will be given in this state alone. The repertoire this year also includes "Don Giovanni" and "Fledermaus." The schedule embraces a Southern tour under the direction of Alkahest Celebrity Bureau (Atlanta, Ga.), another of the Middle West booked by the Pryor-Menz Concert Service (Council Bluffs, Ia.) and a northern visit arranged by Concert Associates, Inc. (New York City).

■ **The Wagner Opera Company** will present its "New York Opera Festival" in more than 40 cities, on a tour that opens Oct. 7 in Wilkes-Barre, Penna. The itinerary extends as far as Western Canada (Vancouver, B. C.). The operas to be presented are "Rigoletto," "La Traviata" and "La Boheme."

Frank Foti is the conductor of the organization. The singing roster includes: sopranos Phyllis Arick, Maria di Gerlando and Josephine Guido; mezzo-sopranos Susan Banks-Smith and Carlissa Lobdell; tenors Donato Bucci, Constanzo Gero, Thomas Hageman and Rudolf Petrak; baritones Ercole Bertolino, James Buckley and Anthony Palmeri; and bassos Robert Falk, Frank Lombardo and Paul Westbrook.

■ **Community Opera of New York,** Gladys Mathew, president, has announced a series of performances at Brooklyn Museum commencing with the Massenet "Manon," Nov. 2, and concluding with Flowtow's "Martha," April 1. During the season, the entire series of standard and revived operas will be broadcast over Station WNYC Sundays at 2 P.M. Especially featured will be "In Praise of Culture," a work by Alberto Bimboni, and John Duke's "The Sire De Maletroit," to be presented during the WNYC Festival of American Music in February. The Bimboni and Duke operas will be given in Manhattan School of Music's hall for the National Opera Association convention is December. Two Community Opera Concerts, under the chairmanship of Nita Gale, will offer excerpts from Italian scores, Nov. 23, and from the French repertory, March 1, 1959.

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WUTHERING HEIGHTS

By Carlisle Floyd

A Musical Drama in a Prologue and Three Acts

Dramatization and text by the composer after the novel by Emily Bronte

Negotiations are in progress to arrange a performance for the New York City Opera season in the Spring of 1959.

Commissioned by the Santa Fe Opera

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CHARACTERS

CATHERINE EARNSHAW	Soprano
HEATHCLIFF	Baritone
NELLY	Mezzo-Soprano
EDGAR LINTON	Tenor
ISABELLA LINTON	Soprano
HINDLEY EARNSHAW	Tenor
MR. EARNSHAW	Bass
MR. LINTON	Baritone
MRS. LINTON	Contralto
JOSEPH	Tenor
LOCKWOOD	Tenor
PARTY GUESTS	Dancers

Setting: The moor country of northern England.
Time: 1845, and 1830-33.

WUTHERING HEIGHTS, dedicated to the composer's wife, was commissioned by the Santa Fe Opera who first performed the work on July 16, 1958 in Santa Fe, New Mexico.

All photos by Gene Cook

Act I, Scene 1. Cathy (PHYLLIS CURTIN) *and the young Heathcliff* (ROBERT TREHY) *meet on the moor.*

ACT 1 — *Prologue*

SCENE: *Wuthering Heights, a craggy, weather-hewn outline of a house which dominates stage. Right. Visible are the family living room and the large kitchen. The living room is antique in character with vaulted ceilings, high-backed chairs, and a large chimney and fireplace over which hang guns, pistols and sabers. There should be much suggestion of stone in the walls and chimneys of both rooms and in the kitchen there are enormous pewter jugs, pots, etc., around and in the gaping chimney. Over the outline of the roof there are shadows of trees, sharply bent in one direction like gnarled, outstretched arms against the wintry sky. Rising upstage Left and giving the impression of space and distance, are graduated elevations which in design and tone should suggest the desolate and somber moors which surround the Heights. In the far corner, upstage Left, are barely seen the lights of a distant house.*

AT RISE: *It is a winter evening of 1845 and the sky is ominous and cloud-massed with the dark, grotesque branches of the trees harshly silhouetted against it. The interior of the house is in semi-darkness and the lights of the Grange are infinitely remote. A figure enters upstage Left and, lurching and staggering, hunched against a strong, icy wind, weaves downstage Left to the door of the Heights. Lockwood knocks violently on the door. After a moment in which the knock is repeated the door is swung open and, standing threateningly in the door with a lamp held aloft so that his face is illuminated, is the somber figure of Heathcliff, an imposingly built man in his late thirties, swarthy, dark and remote. He is dressed in a manner befitting a country squire, but his clothes are rumpled and his whole appearance is haggard and unkempt.*

LOCKWOOD: *(As the door is opened)*
It is Lockwood . . . Your tenant at the Grange!
Let me come in! I'm nearly frozen!

(Heathcliff stands aside coldly without speaking and Lockwood lurches through the door and into the room. As he does so the lights come up and reveal Joseph, an aged servant sitting by the fire with a Bible open in his hands, and Isabella, a young woman about whom there is nothing of youth left. She sits woodenly in a high, straight-backed chair, her eyes vacant, her hands folded limply in her lap. Her clothing is untidy and soiled. As Lockwood comes in and goes quickly to the fire to warm himself, she rises without haste and, smiling faintly, like a person waked out of a dream, goes over and stands beside him. Joseph looks up sleepily from his Bible and regards Lockwood with annoyance as Heathcliff closes the door and remains standing in front of it.)

(Rubbing his hands and face vigorously)
I'm sorry to disturb you, Mr. Heathcliff,
But I left the Grange for a walk on the moors.
And, when the storm began, I tried to find my way back
And then I realized I was lost.
It was just by chance that I found Wuthering Heights.

JOSEPH: *(Nodding his head smugly)*
Narrow and straight is the way and few there be who find it.

(Lockwood looks at Joseph curiously, then continues pleasantly to Heathcliff)

LOCKWOOD: The snow will start soon.
Have you a servant to show me back?

JOSEPH: *(Disagreeably)*
None on a night like this.

ISABELLA: *(With a desperate eagerness)*
I could show him the way, Heathcliff,
I once lived at the . . .

HEATHCLIFF: Silence!
(Isabella, cowed, returns to her chair. Lockwood looks uneasily from one to the other of the three people)

LOCKWOOD: But I could never find my way back tonight . . .
Perhaps if I could pass the night . . .
(After a strained silence)
Sir, I must throw myself on your mercy!
(Isabella utters a mocking laugh at which Lockwood turns sharply)

LOCKWOOD: Why do you laugh?

ISABELLA: "Mercy?" You've come to the wrong house.

LOCKWOOD: *(Turning back to Heathcliff and attempting to regain some dignity)*
Could I stay by your fire until dawn?
I'll be gone before you awake.

ISABELLA: *(Rising and going towards Heathcliff)*
But we have rooms . . .

HEATHCLIFF: *(Cutting in sharply)*
Fetch a blanket, Joseph.
Mr. Lockwood may stay by the fire.

ISABELLA: *(Protesting)*
But we have rooms . . .

HEATHCLIFF: *(As Joseph exits grumbling)*
Silence!
(He crosses to Lockwood and with a slight, formal bow says)
We were just going to bed.
You will excuse us.
(Heathcliff looks sternly at Isabella and as she begins to move to the stairway, Lockwood asks pleasantly)

LOCKWOOD: Are you Mrs. Heathcliff?
(Isabella turns and looks at him for a moment, her eyes suddenly pained and remote)

ISABELLA: *(Almost a whisper)*
Yes . . .
(She turns and goes upstairs quickly as Joseph re-enters with the blanket and throws it disdainfully across a chair. He exits mumbling to himself)

LOCKWOOD: She's very pretty, sir.
(Heathcliff looks quickly at the departing figure of Isabella and then turns back to Lockwood, his voice full of loathing)

HEATHCLIFF: That? . . .
Goodnight, sir, and I hope you will be happy at the Grange.
(He crosses quickly and exits up the stairway)

LOCKWOOD: *(To himself, as bewildered, he watches Heathcliff climb the stairs)*
Goodnight . . .
(Lockwood stands unmoving for a moment. Then he abstractedly goes over, picks up a blanket off the chair and spreads it on the window seat by the chimney. As he is engaged in doing this, Isabella descends the stairs noiselessly, clutching several books to her breast. Lockwood starts as she comes abreast of him)

ISABELLA: *(Hushed and breathless, handing him the books)*
Some books . . . if you can't sleep . . .
I didn't see what they were . . .

LOCKWOOD: Thank you.
Could you stay awhile and talk?
(Isabella's body goes slack and a look of desperate eagerness comes over her face. Before she can speak, Heathcliff appears on the stairs.)

HEATHCLIFF: Isabella . . .
(For a moment she stands absolutely still, her eyes imploring Lockwood for help. Then suddenly she turns and runs up the stairway. After she has gone, Heathcliff turns and exits. Lockwood stands once again looking after them and then crosses to window-seat and gets under the blanket. He props himself and idly looks at one book after the other, glancing frequently towards the stairs. Finally he comes to one which arrests his attention and he leans towards the fire to afford himself better light.)

LOCKWOOD: *(Reading with some difficulty)*
"Diary of . . . Catherine Earnshaw . . . Catherine Heathcliff . . .
(Knitting his brows, he looks once more in the direction of the stairs and then back at the book)
. . . Catherine Linton."
(He looks up thoughtfully, then opens the book at random and, leaning closer to the fire, reads)
"Tomorrow I shall become the bride of Edgar Linton and will leave my beloved Wuthering Heights to live with him and his sister, Isabella, at Thrushcross Grange. Edgar is sweet and gentle and loves me more than his own life and Isabella is pretty and worships me but she is very spoiled. I should be happy tonight but my heart is like lead. Heathcliff, where are you? Where are you? You are more myself than I am and you have left me. How am I to live without . . . Heathcliff, wherever you are, come back! . . ."
(Lockwood continues to stare at the page and we are aware that the writing has broken off. Thoughtfully he closes the book and places it on the stack by the window seat. Still abstracted he pulls the blanket up over his shoulders and lies down. The lights dim and there is the sound of the angry wind outside. Suddenly the shutter of the window above the window-seat bangs up against the pane. Lockwood starts and raises himself to a sitting position. As the banging concinues, Lockwood gets to his knees and raises the window to fasten the shutter. As he does so, a chalk-white hand and arm reach through the open space and the outstretched fingers convulsively clutch at the warm air of the room. Lockwood screams and jerks away from the window. Then there is the unearthly sound of a woman's voice, near, then distant, like the sound of wind)

VOICE OF CATHY: Let me in . . . Let me in . . .

LOCKWOOD: Who are you?

VOICE OF CATHY: Catherine Linton . . . Cathy . . . Cathy . . .
I've come home. . . . I had lost my way on the moors . . .
But I've come home.

LOCKWOOD: *(Shrieking, covering his face with his hands)*
Go away! Go away!

VOICE OF CATHY: I have been away . . . wandering all these years . . .
Let me in . . . I've wandered so long . . . Let me in! . . .
Please let me i-n-n-n-n-n-n-n. . . .
(The voice trails off and the hand, still clutching the air, withdraws through the window as if the body were being pulled away. Heathcliff has appeared on the stairs, his face wild. He rushes downstairs and, as Lockwood leans over hurriedly to pull the window down, Heathcliff takes him violently by the shoulders and shouts in his face)

HEATHCLIFF: What was it? I heard voices!
What was it?

LOCKWOOD: *(Frightened)*
A hand . . . a voice . . .
Wanting to get in . . .

HEATHCLIFF:
(Taking him by the lapels of his coat as if to strangle him)
Whose hand? Whose voice?
Whose? Whose?

LOCKWOOD: Catherine . . . Catherine Linton!
She also called herself "Cathy!"
(At the name "Catherine," Heathcliff turns Lockwood suddenly loose and running to the door, he violently throws it open and rushes out)

LOCKWOOD: *(Calling after him)*
Mr. Heathcliff, you have no coat!
(The lights dim out on Lockwood and the house and come up on Heathcliff on the moors. He is lurching and staggering, arms outstretched)

HEATHCLIFF: Cathy! Come back!
Don't tease me any longer.
Please come back!
I've waited so long.
Please come back to me!
Don't leave me again!
Please come back.
I've waited so long!
(Blackout as Heathcliff stands, arms outstretched, silhouetted against the sky over the moors)

ACT 1 — *Scene 1*

SCENE: *Wuthering Heights, fifteen years earlier.*
AT RISE: *The lights come up on the living room and kitchen and reveal Earnshaw, an aged and sick man, sitting in front of the fireplace, a blanket over his legs; Joseph, seated across from him, reading his Bible; and Nelly, a short and stout middle-aged woman with a merry, kind face, is busying herself in the kitchen. After a moment Cathy comes down the stairs and, without speaking to her father or Joseph, walks resolutely into the kitchen. She is a girl of seventeen whose dominance as a personality is apparent as soon as she enters. There is something slightly uncouth in her dark, imperious beauty,*

and her animated eyes and loose black hair should be the features one notices most immediately.

CATHY: *(As a command, to Nelly)*
Where is Heathcliff?

NELLY: *(With amused aloofness)*
I'm sure I wouldn't know, Miss,
I thought he was with you.

CATHY: He was but I scolded him and he left:
I ordered him to leave.

NELLY: *(Sarcastically)*
And now that you want him back
You've just to snap your fingers.

(Cathy shrugs her shoulders disdainfully and flounces out of the kitchen and into the living room)

NELLY: *(Calling after her)*
Don't vex your father about him:
He'll only take Heathcliff's side.
You'd better find him yourself
Since it was you who sent him away.

CATHY: Father, send Joseph to find Heathcliff.
He's somewhere sulking again.

EARNSHAW: *(Shaking his head sternly)*
If he's sulking it's surely because of you;
No one else has that power.

CATHY: But I want to see him and make things up.

(During the two succeeding lines Hindley enters through kitchen. Holding Heathcliff roughly by his collar, he walks behind him, pushing Heathcliff ahead. Hindley is a large, hulking man in his mid-twenties. His features are gross, and his eyes, small and hard. His whole manner with Heathcliff reveals suppressed rage)

JOSEPH: Then go find him for yourself.

CATHY: I was not talking to you.

HINDLEY: *(As he crosses, to Nelly)*
I've a score to settle with this gypsy:
He was to help me with work tonight.

NELLY: *(Protesting)*
Don't fret your father over Heathcliff!

(Hindley, with Heathcliff in front of him, strides into the living room almost running into Cathy)

CATHY: Heathcliff, where have you been?

(There is a complete withdrawal in Heathcliff's manner as he stands absolutely still)

HINDLY: In the barn where he belongs.

EARNSHAW: *(Sharply)*
You're not to speak that way.

CATHY: *(To Heathcliff)*
Heathcliff, I forgive you for running away.

(Nelly has come to the kitchen door where she stands guard over the tumult)

NELLY: *You* forgive *him!*

(Nelly laughs sarcastically and Cathy gives her a withering look)

HINDLEY: *(To Earnshaw)*
He was to help me with work tonight
But instead he hid in the barn.
I'd have thrashed him myself but he'd have come straight to you.

EARNSHAW: *(Raising himself)*
You're not to raise a hand against Heathcliff!
The evening chores are yours to do.

HINDLEY: And the morning chores as well!

JOSEPH: *(Unctuously into Earnshaw's ear)*
It's true, sir. but it's not his fault.
It's her that leads him astray.
They've not turned their hands to a thing all day
And when the vicar came for their lesson
They pretended sick and romped on the moors
And they hid my Bible up in the loft
So they couldn't be read to at noon.
They're galloping down the broad road to hell
And it's her that puts them up to it—

CATHY: *(Crossing the room furiously)*
Shut up, you wicked old hypocrite!
Ransacking the Bible to rake the promises to yourself
And throw the curses to your neighbors!

EARNSHAW: Cathy, hold your tongue!

HINDLEY: I'm waiting for you to punish him!

CATHY: *(Unheeding and leering into Joseph's face)*
You don't know how far I've progressed
In my studies to become a witch.
The red cow hardly died by chance
And your rheumatism is getting worse and worse.
And the next time I hear you speak of the devil
I'll have you spirited away!

(Joseph has listened gravely and half believing and Cathy throws back her head and laughs)

EARNSHAW: *(Severely)*
Cathy, what can be done with you?
Is it true what Joseph said?

(Cathy runs over and kneels down in front of Earnshaw, looking guilelessly into his face)

CATHY: But you still love me, don't you?

EARNSHAW: No, Cathy, how could I love you?
You're a hard and willful lass.

JOSEPH: *(Smarting)*
Wicked, wicked!
May the Lord deliver us from evil.

HINDLEY: *(Seething)*
Are you to punish him or will it be me!

EARNSHAW: Who spoke of punishing Heathcliff?
I don't see where he's been wrong.

HINDLEY: You never see! You've blinded yourself.
The orphan is always right!

EARNSHAW: And all the more reason
That he be treated decently now.
A dirty waif in Liverpool
Turned out on the world before he could talk.

HINDLEY: And you spoil him worse than if he were a prince—

EARNSHAW: It's none too good for an orphan—

HINDLEY: Would God that I were one!

(Earnshaw disregards Hindley's accusation and turns to Heathcliff. His manner suddenly becomes cajoling and fond)

EARNSHAW: Come here, boy. What caused you to hide?

(Hindley turns away with disgust. Heathcliff, making no move towards Earnshaw, looks at Hindley coldly)
Come here, boy, and sit by the fire.
I promise you not to scold.

(There is still no response from Heathcliff. Cathy smiles suddenly)

CATHY: *(Confidently)*
Come here, Heathcliff, and let's sit by the fire.
Come put your head in my lap.

(Heathcliff slowly and impassively crosses and sits down by Cathy. As he stretches out and puts his head in Cathy's lap, Nelly and Joseph exit shaking their heads. Hindley stands looking fixedly into the fire)

EARNSHAW: *(Looking down at Heathcliff)*
Is my kindness wasted, Heathcliff?
Do you not love me at all?

CATHY: *(Looking up at Earnshaw merrily)*
Of course he loves you;
It's his pride that's hurt.

(Heathcliff flinches and raises himself suddenly as Hindley turns to face the three, his body trembling with anger)

EARNSHAW: Oh, it's his pride, is it?
And is that so dear?

EARNSHAW: I have warned you before of saying such things:
Are you deaf to the threats of your father?

HINDLEY: I'll answer you that if you'll tell me this:
Which of us is your son?

EARNSHAW: You are and you'll do as I say—

HINDLEY: You lie! You've made that bastard your son!
Your rightful son is a servant here!

EARNSHAW: *(This strikes home and Earnshaw sits bolt upright)*
Apologize to Heathcliff for saying that!

HINDLEY: *(Incredulously)*
Apologize for what? For saying what's true?

EARNSHAW: *(Beginning to rise shaking from his chair, his cane clenched in his hand)*
Would you disobey me?

HINDLEY: I've honored and obeyed you all my life—

EARNSHAW: Would you dare disobey me!

(Cathy leaps to her feet and stands between Hindley and her father. Heathcliff moves to a corner and stands impassive)

CATHY: *(Alarmed)*
Stop it, Hindley! Can't you see he's angry!

HINDLEY: And you think I'm not?

CATHY: Humor him! Do what he asks!
You mustn't cross him! You know he's sick!

HINDLEY: *(Contemptuously)*
Why should I fawn and grovel for *him?*

CATHY: *(Pleading)*
You've done it before—what's one more time?

HINDLEY: Many *too* many times before!
But not this time and never again!

CATHY: For his sake, Hindley!

HINDLEY: Never!

CATHY: Nelly! Joseph! Come help me!

(Nelly and Joseph enter hurriedly and take Hindley by the arms but he flings them off. Earnshaw, his face ashen, rises to his feet brandishing his cane)

EARNSHAW: You dare not disobey me!
You're a grown man but I can thrash you still!

HINDLEY: *(Impassioned to his father)*
Can't you see what the gypsy has done?
He's taken, taken! He's bled you dry!
And what has he ever given you back?
Love? No! Respect? No!
Or even a word of thanks? *No!*
He's emptied your pockets and picked your heart bare
And he's done it with your full and open consent.

EARNSHAW: *(Shouting as if the volume of his voice would obliterate the truth)*
You've hated him since I first brought him here!

HINDLEY: *(With a wild gesture)*
Ask them for the truth, if you can't believe me!

EARNSHAW: *(Raising his cane)*
I will do as I wish with what is my own.
I am still master here!

HINDLEY:
(His desperate plea rejected, he coldly turns on his father)
And when I am master, I swear to these things.
And may God strike me dead if I go back on my word!
There will be no more colts. His lessons will stop.
He will work in the fields from dawn until dark.
He will live with the servants and earn his keep.
I will make your Heathcliff a slave!

(Earnshaw, speechless with rage, strikes out with his cane at Hindley and the blow catches him across the shoulder. Hindley winces and draws back as Cathy and Nelly scream in protest. The blows continue until suddenly Hindley draws himself up and, looking at his father with the most intense hatred, seizes the cane. He holds it away from his father, and the stunned Earnshaw stands immobile, his empty hand still raised in the air)

HINDLEY: *(Breathing heavily, his voice low and hoarse)*
I am now master here.

(Earnshaw continues to look at his son a moment longer in wild disbelief and then he suddenly clutches his chest, his face contorts in pain, and, staggering, he falls to the floor. Cathy screams and runs to him as do Joseph and Nelly. Heathcliff looks on without any trace of sentiment. Hindley stands sobered for a moment. Then he quickly crosses and kneels down in front of Cathy, who has taken her father in her arms. She rocks back and forth, sobbing quietly. Hindley leans over and puts his ear and then his hand over his father's heart. Slowly and with great deliberation he turns to Joseph and Nelly who have stood over him watching anxiously)

HINDLEY: He's dead. Help me take him upstairs.

(Joseph stoops laboriously and he and Hindley lift Earnshaw in their arms and move toward the stairs)

CATHY: *(Suddenly leaping to her feet, shrieking)*
You killed him! You killed him!
You knew he was sick! You knew he was sick!

(Nelly walks over and takes Cathy gently, but firmly, by the shoulders)

(Hindley stops as he gets to the foot of the stairs and speaks over his shoulder)

HINDLEY: Death changes nothing.
Things will be as I said.

(He and Joseph take Earnshaw up the stairs and exit. Cathy has turned her head at the sound of Hindley's voice. She looks after him, her eyes pained and full of hate, her breath coming in short sobs)

(Nelly kisses Cathy quickly on the cheek and exits swiftly to the kitchen, visibly controlling her tears. Cathy stands still staring at the stairs and then suddenly, as if waking from a dream, she turns and sees Heathcliff who has covered his eyes with his hands)

CATHY: Heathcliff, Heathcliff, don't! Don't!
I can stand what I feel but not your tears!

(Heathcliff buries his head on Cathy's shoulder as they throw their arms around each other)

CATHY: Look at me, Heathcliff. Look in my eyes.

(Heathcliff slowly raises his head and looks deeply into Cathy's face)

We still have each other and that can't be changed.
And as long as we are on this earth together
You must never leave me or let me go.
We'll let nothing separate us here;
Nothing, nothing in all the earth!
And nothing can part us after death,
For there is no death in heaven.

CATHY AND HEATHCLIFF:
Then nothing can part us as long as we live——
And death for only a while.
And nothing can part us after death,
For there is no death in heaven.

(Nelly has watched Cathy and Heathcliff from the door and as they cling to one another, she lifts her apron and covers her face)

(The curtain falls)

ACT 1 — *Scene 2*

SCENE: *Three months later. It is a late Sunday afternoon and seen more clearly in the distance is the outline of the Grange and its lights. The sun is beginning to set and there are long, violet shadows on the moors.*

AT RISE: *Heathcliff and Cathy are seated stiffly in two high backed chairs in a corner of the room. Joseph is standing in front of them, a worn Bible in his hands, reading aloud in a wearisome drone. Hindley is whittling and carving in front of the fireplace, his mind completely absorbed in what he is doing. Nelly sits across the room doing darning and she frequently looks up in exasperation at Joseph. As Joseph reads, Cathy and Heathcliff sigh deeply, look at each other impatiently, and squirm on the hard chairs. They each have a book in their hands, and occasionally they thumb through them idly.*

JOSEPH: *(Reading)*
"As for the man who is weak in faith, welcome him, but not for disputes over opinions. Let not him who eats despise him who abstains, and let not him who abstains pass judgment on him who eats; for God has welcomed him. Who are you to pass judgment on another? It is before his own master that he stands or falls. And he will be upheld, for the master is able to make him stand....

(Joseph pauses and takes a breath)
. . . one man esteems anoth—."

CATHY: *(Jumping to her feet)*
Stop it! I won't hear any more!
We've sat here for two hours and listened to you read!

JOSEPH: But you didn't go to church all day today.

CATHY: That was not our fault;
Maybe God sent the rain because He didn't want us to.

JOSEPH: You would claim to know the will of God?

CATHY: How would you know it, you old pharisee?
Anyway, church is only two hours long;
It's time now we did something we'd like to do!

JOSEPH: The master buried but three months ago
And the Sabbath not yet over.
And the sound of the gospel still in your lungs
And you dare to talk and act like this!
Shame on you! Shame on you both!
You sit right there and think of your souls
And when you've finished that, you can read those good books.

CATHY: *(Looking directly at Joseph and holding up the book in her hands)*
This is what I think of *The Helmet of Salvation!*

(She rips the front and back off the book and it falls to the floor)

HEATHCLIFF: *(Stands suddenly and rips the cover off his book)*
And this is how I will read *The Broad Way to Destruction!*

JOSEPH: *(Horrified)*
Master Hindley, come and look what they've done!

(Hindley rises, angry to have been disturbed, and crosses to Cathy and Heathcliff. Nelly lowers her head smiling)

JOSEPH: Look what they've done to your father's books!
Just look, just look!

(After Hindley looks down at the torn books, he quickly strikes Heathcliff across the face)

HINDLEY: You'll pay for doing that!
You'll work out the price of that book!

CATHY: *(Quickly moving between Hindley and Heathcliff)*
Strike me, too, I started it!
Strike your sister! I dare you!

HINDLEY: *(Over Cathy's shoulders to Heathcliff)*
You can work twice as long in the fields this week!
You still don't seem to understand that you're a servant here.

CATHY: How could he not with all you've done?
Why don't you make *me* eat outside?

HINDLEY: Quiet! I'm not talking to you!

CATHY: Well, I'm talking to you!
Here we've been trapped in this house all day.
Sitting still or listening to him.

JOSEPH: But today's the Sabbath—

CATHY: It never used to be like this—

HINDLEY: You forget who is master here now!
Continue to read!

CATHY: We won't hear another word!

HINDLEY: *(Takes Heathcliff by the scruff of his neck and Cathy firmly by the arm)*
Get to the kitchen, both of you!

JOSEPH: And repent your sins in silence.

CATHY: It'll be a pleasure just to walk that far!
But we are hardly children anymore.

HINDLEY: If you act like a child, you'll be treated like one.
And if I hear a sound, it will go hard with you.
Joseph, bring the lamp in here. I want it dark.
And bolt the door when you come back.

(Joseph quickly does as he is told and re-enters the living room, locking the door noisily behind him. He returns to a chair with his Bible as Hindley returns to his carving by the fireplace. Streaks of amber light from the waning sun come in through the small, high windows of the kitchen, silhouetting the two figures there)

CATHY: *(Whispering)*
Did Hindley hurt you, Heathcliff?

HEATHCLIFF: *(Also in a low voice)*
No, but I'll pay him back someday.

CATHY: I couldn't have stood it another minute;
I felt I was stifling!

HEATHCLIFF: I know, I was ready to shout myself.
The sun's just right for a run on the moors.

CATHY: *(Immediately excited)*
Oh, the heather's so lovely when the sun goes down.
Let's go see it, Heathcliff! Let's go to the crag!

HEATHCLIFF: Let the punishment be damned!
I could run a hundred miles!

CATHY: *(Beginning to move quietly towards the door, she turns and takes Heathcliff's hand)*
Come on, Heathcliff, I can't wait to get out!

HEATHCLIFF: All right, but be quiet. Be quiet!

(With agonizing care they open the back door and exit. As they leave, Nelly looks up from her darning)

NELLY: *(A wry smile on her lips)*
You're a sly one, Master Hindley;
A more fit punishment could not be found.

HINDLEY: *(Looking up suspiciously)*
What do you mean by such a remark?

NELLY: *(Collecting her darning from her lap and rising)*
Only what I said.

(Turning as she exits smiling)
I congratulate you.

(The two men look at each other, puzzled, and then return to their occupations)

(The lights dim down on the house and come up on the moors. Heathcliff runs up to the highest level which should suggest Penniston Crag. There he stands, hands on hips, breathing heavily)

CATHY: *(Offstage)*
Wait for me, Heathcliff! Heathcliff, wait for me!

HEATHCLIFF: Come on! You can do better than that!

CATHY: *(Running onstage. She is barefoot)*
Of course I can—
I would've got here first but I stuck in a bog and lost my shoes.

(Heathcliff looks down at her feet and then throws back his head, laughing)

HEATHCLIFF: Wait 'til Hindley hears about that!

CATHY: *(Laughing and breathing heavily)*
I'll tell him the truth and he can buy me some more,
Or come and dig those up himself.

(She suddenly stretches her arms wide and throwing her head back, closes her eyes)
Oh, Heathcliff, I can breathe again!
My lungs are not enough to drink in the air!

HEATHCLIFF: *(Exultantly)*
Was there ever another place in all the world like this!
It's our kingdom as far as the eye can see.
We own the heather and the sky and air.
We own everything we can see and feel
For we are undisputed sovereigns here.
Close your eyes and burn it into your brain—
Everything you can see and taste and smell.
For that way, even when we are not here,
This kingdom will always be ours.

(Cathy shuts her eyes)
Can you see the sky and the curdled clouds,
All scarlet and gold on their undersides?

(Cathy nods happily)
Can you see the shadows of the sun on the moors,
Like purple fingers in the tall, wet grass?

(Cathy nods again)
And what of the heather? Can you see it out there?
Weaving and pink in the warm, soft wind?

(Cathy nods, her mouth open and smiling, her eyes tightly closed)
Can you smell the heather crushed in your face?
Is it in your eyes, and nose, and hair?
Can you smell it so when you sleep tonight
It will cling to you while you dream?

(Cathy frowns and shakes her head)
Then keep your eyes closed for a moment more.

(Heathcliff dashes away and is quickly back, his arms full of heather. He rushes to Cathy and holding the heather close to her face, shouts)
Heather, heather, for Cathy my queen!

CATHY: *(Hugging the heather to her as Heathcliff puts sprigs of it in her hair)*

(Heathcliff looks on adoringly as Cathy whirls round and round, embracing herself. Suddenly she stops and turns to him, her arms outstretched)
Oh, Heathcliff, let's never, never go back!
Let's be wild and free the rest of our days,
And let's hate all the cramped and narrow souls
Who have never known the taste of rain.
Yonder's a lapwing, see how high he flies!
And then he dips and circles
And then he soars again.
He's drunk, Heathcliff, he's drunk with beauty, too!
He's reeling with beauty!
Can you imagine a lapwing in a tiny cage?
Or imagine that night could ever come to the moors?
Can you think of a roof's being home to us?
Our home will always be where heather is!
I ache, Heathcliff, there's too much here.
I've stretched my soul but it's not wide enough.
My heart is too full, it is breaking tonight!
Hold me, Heathcliff, hold me!

(Cathy runs to him and they embrace, their arms tightly around each other, their faces together)

(Suddenly, Cathy turns and affectionately and playfully kisses Heathcliff on the cheek. He instantly relases her and turns away)

(For a moment, Cathy looks at him quizzically and then she smiles and takes his hand)

(Pointing to the house downstage)
They've lit the lamps at the Grange.
Look, can you see them? Down over there.
Let's go see what the Lintons are doing tonight;
We can peek in the windows and nobody will know.
Let's see if Edgar and his sister are there.
I'm sure they're not read to when they have to miss church.
Come on, Heathcliff, I'll race you there!

(Heathcliff, his eyes down, stands reluctant to leave. Cathy tugs at him and then races off. Heathcliff runs after her half-heartedly)

(Lights come up on Thrushcross Grange, the same suggestion of a house that served as Wuthering Heights in the earlier part of the scene. There may be some indications of elegance in the "manor tradition" but the evidences of wealth and position in the costumes of the Linton family are more important. Edgar and Isabella are seated over a game; the Father reads; and the Mother is doing fancywork. Edgar is slight of build, blond and fair, and his sister is beautifully gowned and pretty in the same fair and fragile sense that her brother is handsome. Cathy, followed by Heathcliff, has come downstage, and cautiously tip-toes to the windows)

CATHY: *(Peering in)*
Look, Heathcliff, I told you so:
They play games on the Sabbath.
And look at Isabella's beautiful dress
And look how her hair is done.

HEATHCLIFF: I like your hair better and your dress as well.

(Cathy looks at Heathcliff impatiently and presses closer to the window)

CATHY: What a fine house and I'll bet there are servants—
A dozen to bring them their meals.

(Suddenly the elder Linton looks up and listens)

CATHY: They've heard us, Heathcliff!

(Mr. Linton gets up and moves towards the door)
They're coming to the door!

(Cathy turns to run and as she does so, she falls with a scream. The remaining Lintons quickly rise and follow the father to the door)

CATHY: Run, Heathcliff! I've hurt my ankle!
Run or they'll catch us both!

(At Cathy's scream, Heathcliff, who has begun to run, stops immediately and starts back towards her. At that moment, the door opens and the Lintons come out)

LINTON: Who is it? Who's out here?

(Quickly going to the huddled figure of Cathy)
It's a girl—she's hurt.

(Isabella rushes after Edgar)

ISABELLA: It's Catherine Earnshaw!

CATHY: I'm sorry to trouble you but my ankle is hurt.

MRS. LINTON: *(Kindly)*
Why aren't you at home at this time of night?

HEATHCLIFF: *(Who has stood unobserved in the shadows)*
We were just out for a walk after supper.

MRS. LINTON: *(Startled)*
Who is that?

(The Lintons all look at Heathcliff)

EDGAR: Oh, it's the gypsy who lives at the heights.

MRS. LINTON: *(To Edgar)*
Well, bring the girl in.

HEATHCLIFF: *(Steps forward slightly)*
I'll carry her back.

(Edgar helps Cathy to her feet and into the house)

MRS. LINTON: We'll take care of her here 'til she's able to walk.
Tell your master that.

CATHY: *(Over her shoulder at the door)*
Tell Nelly, Heathcliff, and don't worry her.
I'll be back very soon.

(After Cathy and Edgar have entered, the others follow and close the door behind them. Heathcliff immediately runs to the window and looks in as they settle Cathy into a large chair and Edgar, kneeling, props Cathy's foot gently on a stool. Heathcliff murmurs "Cathy" and backs slowly away from the window as the lights go down on the interior. With great hesitance, he takes a few steps upstage, his eyes still on the house. He is heard whispering Cathy's name as the curtain falls)

—End of Act One—

ACT II—*Scene 1*

SCENE: *Wuthering Heights, four weeks later.*

AT RISE: *Nelly and Heathcliff are in the kitchen. Nelly is busying herself with pots and pans and Heathcliff, disheveled and dirty, sits brooding silently in a corner. Nelly frequently looks out the window and at Heathcliff, who seems oblivious to everything around him.*

NELLY: *(After looking out of the window several times)*
She's here, Heathcliff, Cathy is back.

(Heathcliff looks up sharply as Nelly goes into the living room and calls upstairs)
Master Hindley, Miss Cathy is back!

(She goes back into the kitchen and as she enters Heathcliff turns quickly away from the window)
It's a nice carriage the Lintons have.

(Hindley comes downstairs and he has obviously groomed himself with more care than usual. He goes to the front door and opens it as Cathy, followed by Edgar and Isabella, comes on stage and to the door. There is a remarkable difference in Cathy; she is dressed beautifully, her hair is neatly done, and she wears gloves. More noticeable than her attire, however, is her manner which is overly elegant and grand)

CATHY:
(As she kisses Hindley lightly on the cheek and sweeps in)
I'm back, Hindley, back home again
And I'm completely cured as you can plainly see.

(Edgar and Isabella follow her in. Hindley nods politely to Isabella and shakes hands with Edgar)
These two have been nothing but angels to me;
They've treated me like a queen.

(Nelly has come into the room and Cathy runs over and throws her arms around her)
Oh, Nelly, I'm so glad to see you!

(Then turning to Edgar and Isabella)
This is Nelly, my old nurse.

(Nelly gives Cathy a sidelong glance)

NELLY: *(Acidly, nodding her head to the guests)*
Her lady-in-waiting.

(Cathy looks witheringly at Nelly and then around the room)

CATHY: Where's Heathcliff?

NELLY: In the kitchen.

HINDLEY: *(Calling)*
Heathcliff, you can come out and greet Miss Cathy
Like the other servants.

(Cathy looks furiously at Hindley. Then as Heathcliff comes slowly into the room, she runs and throws her arms around him, forsaking for the moment her new role. She kisses him on the cheek several times and then draws away suddenly)

CATHY: *(Laughing lightly)*
Heathcliff, how funny you look!
So surly and rumpled.

(Over her shoulder to her guests)
I suppose I'm too used to see you. . . .
Heathcliff, don't you remember me?

HEATHCLIFF: I will not stand being laughed at.

(He turns quickly to go to the kitchen and Cathy takes him by the arm)

CATHY: I didn't mean to laugh:
It was just that you looked so odd.
If you washed your face and combed your hair
You'd look the same as you always have.
But, Heathcliff, you're so dirty.

HEATHCLIFF: *(With Cathy's hand still on his arm detaining him)*
I shall be as I please.
And if I please to be dirty, I shall.
I didn't ask to be touched:
So why soil your hand?

(He jerks his arm away and strides angrily into the kitchen and out the back door where he sits, removed and unassailable. As Cathy looks after Heathcliff, perplexed and troubled, Hindley laughs loudly. After a moment she turns gaily back into the room)

CATHY: Hindley, I promised to show them the colts.
Take us out to see them.
And, Nelly, while we are out in the barn,
You can prepare the tea.

(Nelly smiles and bows elaborately to Cathy as she exits with Hindley and the Lintons. She then goes into the kitchen shaking her head. As she starts tea and gets out a tray and cups, Heathcliff enters with obvious reluctance and stands silently in the doorway. Nelly looks up and smiles pleasantly)

NELLY: Cathy has taken on some fine, new airs
But why should that bother us?

(There is no reply and she returns to her work. Fighting himself, Heathcliff takes a few steps tentatively into the room. Nelly pretends not to notice)

HEATHCLIFF: *(Blurting it out)*
Nelly, make me decent; I want to be good.

NELLY: *(Pleasantly ignoring the effort that such a confession has cost him)*
Well, the first thing to do is to wash your face
And then you should comb your hair.

(Heathcliff, with sudden resolve, goes to wash bowl on a table and, taking a bar of soap, pours out water and scrubs his hands and face)

(As he washes)
And I'd think you'd want to improve yourself
When you behave like you did in there.
Cathy meant no harm in what she said;
She was very upset when you left.

HEATHCLIFF: *(Looking up, both concerned and hopeful)*
Did she say she was?

NELLY: *(Shaking her head)*
How could she say anything in there?
But I knew; I could tell she was.

HEATHCLIFF: What should I do to make things right?

NELLY: Ask her forgiveness when you see her alone.

HEATHCLIFF: But she's upset me. . . .

NELLY: That'll do no good.

(Heathcliff has finished drying his face and hands and has wet his hair. He looks up, embarrassed)

HEATHCLIFF: Nelly, I don't have a comb.

NELLY: There's one on the window-ledge.

(Heathcliff goes to the window-ledge, gets a comb, then goes to a narrow wall mirror and combs his thick, unruly hair. As he does this, Nelly continues her work)

(Casually continuing to ignore Heathcliff's reactions)
And why should you be jealous of Edgar?

(The combing stops a moment, then continues)
You're taller and your shoulders are broader by far.
And if the two of you should ever fight
You could win with just one hand.

(Heathcliff, finished combing his hair, turns and faces Nelly)

HEATHCLIFF: If I fought him every day of the week
Would it make him less handsome or me any more?

(Fiercely)
I hate that fair skin and that light, smooth hair!
And the way he dresses and behaves and talks!

(Nelly turns to quell Heathcliff's anger and looks at him for the first time. Her face lights up and she smiles)

NELLY: Why, Heathcliff, you're really a handsome man!

(He turns away abruptly, and Nelly quickly crosses to him and takes him by the arm)
Look in the mirror and you'll see what I mean.

(Heathcliff reluctantly does as he is told)
Take off that frown and lift your brows
And let's see you smile for a change.

(Heathcliff smiles in spite of himself)
There now, you see what that does to your face?
You could pass for a prince in disguise.
Since we don't know who your parents really were
Let's say that you're an heir to a throne:
That your father was an Indian rajah
And your mother an Egyptian queen.
And let's say that you were kidnapped at birth
By wicked pirates, eager for gold,
Who brought you to England and left you here
Once they'd been paid their ransom.
You're more lucky than anyone else I know,
Not knowing who your parents were,
You can be whom you choose to be.
And while you're about it, why not be the best?
Who on earth can say you're wrong?

(Cathy, the Lintons and Hindley re-enter)

CATHY: Nelly, is the tea ready?

NELLY: Yes, Miss, I'll bring it in.

(Cathy seats herself and elaborately gestures for the others to follow her lead. Nelly comes in with tray and teacups and serves Isabella, Cathy, Edgar and finally Hindley, who still stands)

CATHY: *(As Nelly is serving)*
Where is Heathcliff?

NELLY: In the kitchen, Miss.

CATHY: Has his mood improved?

NELLY: Yes, Miss, I think you'd find it so.

CATHY: Well, tell him to come have tea with us.

(To Hindley, so sweetly that an answer is forbidden)
Hindley, it's quite all right.

(Edgar and Isabella look at each other puzzled)

(To Edgar and Isabella, again precluding an answer from Hindley)
Heathcliff and I are very dear friends;
He's never been just a servant here.

(Heathcliff enters and obviously intends to be pleasant. Cathy smiles brightly when he comes in and motions him to a chair near her)
Heathcliff, how much better you look!
Come and sit here and have some tea.

(Nelly re-enters with cup and saucer on tray and serves Heathcliff with as much ceremony as the others. Hindley glowers)

ISABELLA: *(To Heathcliff, pleasantly and slightly flirtatiously)*
We've just seen the colts in the barn.
They could hardly stand their knees were so weak.

CATHY: *(Cutting in to Heathcliff)*
They should have seen the calf last spring:
The one we nursed with a bottle.

ISABELLA: *(Not to be put off)*
It couldn't have been as cunning as this;
I wanted to hold it and . . .

CATHY: I held the calf while you gave it milk.
Will you ever forget the night it was born?

(She laughs)

(Edgar has grown increasingly angry at being excluded from the ladies' attention and senses in Hindley an ally)

EDGAR: *(To Hindley)*
Does he always hold a cup like that?
Or has he never drunk tea before?

(Heathcliff's momentary pleasure is shattered and he is instantly angry and humiliated. Without a moment's pause, he takes the cupful of tea and with a flick of his wrist throws it at Edgar, catching him squarely in the face. Isabella gives a little shriek and, horrified, covers her mouth with her hand. Edgar sits stunned as Heathcliff quickly rises and stalks out of the room and through the kitchen. Cathy, embarrassed and upset, runs to Edgar and mops his face with her handkerchief. Hindley angrily follows Heathcliff out of the room)

HINDLEY: He's asked for a thrashing for a long time now.
It'll be a pleasure to give him one.

(Cathy turns to try to stop him but it is too late)

CATHY: I'm sorry, Edgar, I really am.
But you had no right to say what you did.
Heathcliff can be a dreadful boor,
But you . . .

(Edgar has risen and he stands very straight with an effort at dignity. Isabella has come over to him and stands at his side)

EDGAR: Cathy, it has nothing to do with you.

CATHY: *(Her mind elsewhere)*
I can't stand for Hindley to whip him.

ISABELLA: It's gotten late; I think we should go.

CATHY: *(Her eyes back to her guests)*
I'm sorry your visit was spoiled.

(They walk towards the door, Cathy quickly glancing once or twice over her shoulder in the direction of the kitchen)

EDGAR: It wasn't at all.

(Looking directly at Cathy meaningfully)
I want to see you again very soon.

CATHY: You must visit me now that I'm home again.
And give your mother and father my love.

(They disappear out of the front door and the stage is empty except for Nelly in the kitchen. She goes through the motions of working, her face anxious. She steadily watches the back door for some sign of Heathcliff)

(Heathcliff appears at kitchen door and slumps heavily against it. As he does so, Nelly turns and an expression of shock and incredulity comes over her face as she sees him, bruised and bleeding, his shirt in ribbons)

HEATHCLIFF: I don't care how it's done or how long I must wait,
But I'll pay him back if it's the last thing I do.

NELLY: No, Heathcliff.
It's for God to punish and for us to forgive.

HEATHCLIFF: But God won't have the pleasure I will.

(Cathy comes back in front door. Her face is distraught and she runs directly to the kitchen. She stops at seeing him)

CATHY: Oh, Heathcliff, Heathcliff!

(Cathy runs to him and throws her arms around his neck and Heathcliff instantly draws away. Cathy looks at him uncomprehendingly for a moment. Nelly quickly exits into the living room)

(Gently, her face pained)
You're bleeding . . . he hurt you.
Take off your shirt and I'll bathe those cuts.

(Cathy goes quickly to the washbowl Heathcliff used previously and pours in fresh water from a kettle. She gets a cloth and as she is doing all this, Heathcliff, slowly unbuttoning and removing his shirt, comes inside the room and sits wearily in a chair by the door. He never takes his eyes off Cathy. Cathy returns to him and, setting the bowl on the floor, she kneels in front of Heathcliff, wrings out her cloth, and with the greatest gentleness, touches it to the red streaks on his chest and back. Heathcliff winces slightly but continues to watch Cathy, his eyes distant and profoundly sad. As she continues to bathe him, Cathy begins to cry. Only her shoulders betray her tears. Then she deliberately sets the cloth on the bowl, sits back on her heels, and with her eyes closed against the tears which streak her face, she lifts her arms and slowly begins taking down her hair. An expression of infinite tenderness and gratitude comes into Heathcliff's eyes as it falls, dark and lustrous, to her shoulders)

(The curtain falls)

ACT II — *Scene 2*

SCENE: *Wuthering Heights, one month later.*

AT RISE: *Heathcliff is slumped in a chair in the kitchen, his hands folded across his lap.*

(After a moment Cathy comes quickly down the stairs, her arms raised as she tries to fasten the back of her dress. Her hair is done up neatly and she is in a high state of excitement)

CATHY: *(Calling as she crosses through living room)*
Nelly, help me get into this dress!

(Cathy sees Heathcliff and stops on the spot, surprised and immediately on guard)
Oh, you surprised me . . . I thought you were in the field.

HEATHCLIFF: Hindley's away so I decided to rest.

CATHY: *(Slightly annoyed)*
What if Joseph finds you here?
He's sure to tell Hindley; you know that.

HEATHCLIFF: *(Suspiciously)*
He's loading lime this afternoon
And won't be back until dark.

CATHY: *(Too casually, looking around her uneasily)*
Where's Nelly? I need her to help me.

HEATHCLIFF: She'll be back very soon.

(There is silence for a moment in which Cathy grows increasingly uncomfortable. She looks around the kitchen, seeing nothing, her eyes constantly moving to avoid ever contacting Heathcliff's. As she turns to start out Heathcliff's voice suddenly stops her)

HEATHCLIFF: Cathy, are you going somewhere?

CATHY: *(Without turning around)*
No. A storm is coming.
You can see that.

HEATHCLIFF: Is anyone coming here, then?

CATHY: *(Shrugging her shoulders)*
With a storm coming? I'd doubt it.

HEATHCLIFF: Then why are you wearing your new silk dress?

CATHY: *(Cathy turns back into the room, attempting to preserve a haughty composure)*
I felt like it. Isn't that reason enough?

(Nelly comes in the back door carrying an empty tub under her arm. Cathy quickly goes to her as soon as the door is opened, seeing hopefully in Nelly an end of the interrogations)

CATHY: Edgar and Isabella *spoke* of coming
But I don't imagine they will with the weather...
Oh, Nelly, be an angel and fasten my dress.

(She turns her back to Nelly, who mutely does as she is told. Heathcliff is immediately out of his chair)

HEATHCLIFF: *(As Cathy daintily touches her hands to her hair)*
Cathy, don't turn me out for those silly friends of yours!

CATHY: *(Patiently)*
Heathcliff, what *are* you talking about?

(Sharply)
Nelly, don't muss my hair!

HEATHCLIFF: You know very well what I'm talking about
And I haven't complained . . .

CATHY: "Complain?" Why *should* you complain?

HEATHCLIFF:
(Quickly taking a folded page of a calendar out of his pocket)
Because of this.

(He unfolds the page and holds it up for her to see)
Do you know what it is?

CATHY: Of course, it's a page from a calendar.

HEATHCLIFF: Do you see all those crosses and those very few dots?

CATHY: *(Exasperated)*
Oh, Heathcliff—

HEATHCLIFF: Do you see them? Just tell me, do you see them?

CATHY: *(Angrily)*
Of course I can see them!

HEATHCLIFF: The crosses are the evenings you've spent with him,
And the dots are the evenings you've spent with me.

CATHY: *(Shrugging her shoulders)*
As if I noticed such things!

HEATHCLIFF: I just want you to know that I do!

CATHY: *(Turning on him angrily)*
And why should I spend every evening with you?
You would be as well off dumb for all you ever say.
At least Edgar Linton amuses me
And doesn't just sit and sulk or stare!

HEATHCLIFF: You might have told me if I didn't talk enough
And that you no longer like my company!

CATHY: "Company?" Can you call it that
When a person knows nothing and has nothing to say!

(Nelly has left Cathy and gone back to her pots and pans when Heathcliff has shown Cathy the calendar page. The unpleasant scene has caused her distress but she has continued her chores, apparently unaware)

NELLY: *(Looking out of the window)*
Mr. Edgar is coming. Shall I greet him, Miss?

CATHY: Yes, Nelly; I'll be right out.

(Nelly goes into living room and out the front door. There is a long, strained silence between Cathy and Heathcliff. Heathcliff looks intensely at Cathy, and Cathy, breathing quickly, stares fixedly away from him. The only thing that betrays her rigid composure is the nervous movement of one hand to her throat and hair. When it is apparent that the two wills are hopelessly deadlocked and that an apology from either is unthinkable, Cathy suddenly sweeps out of the kitchen and into the living room)

(Heathcliff stands absolutely still for a moment, trembling with rage. Then suddenly his eye is caught by the sight of the bowl used in the previous scene. He whirls around and, taking it in both hands, he stares at it for a brief instant. Lifting it above his head, he hurls the bowl to the floor, shattering it. As he stalks out of the kitchen, Cathy, who has stopped abruptly when she has heard the crash, turns and slowly goes back to the kitchen. When she sees the broken bowl, she stops and looks at it for a moment and then gradually raises her head, an expression of deep concern in her eyes. As she hears Nelly and Edgar enter, she quickly turns and exits into living room. As Cathy comes into the living room, Nelly exits into kitchen and goes directly to the cupboard, removing a feather duster)

CATHY: *(Extending her hand and smiling)*
Edgar, how sweet of you to come!
I really didn't think you would.

EDGAR: *(Adoringly)*
Why not? After I got your note
Nothing could have kept me away.

CATHY: But we could have talked another time;
It looks like we're in for a dreadful storm.

(Nelly comes into living room with feather duster and immediately begins dusting, her back to the two people in the room. Cathy notices the intrusion and is annoyed)

EDGAR: It's been threatening all day and I can't stay long
But I wanted to see you for a moment at least.

CATHY: *(Turning to Nelly, falsely pleasant)*
Nelly, you can dust another time.

NELLY:
(Looking over shoulder innocently and continuing to dust)
Your brother doesn't like me to dust when he's here.

CATHY: I think you can find some other time.

(Nelly continues dusting as if she didn't hear. Cathy rises from her chair and walks briskly over to Nelly)

CATHY: Nelly, didn't you hear me?

NELLY: *(Jumps as if frightened by Cathy's sudden closeness)*
Oh, you startled me! What was that, Miss?

CATHY: *(Emphatically, controlling her temper)*
You can dust another time.

NELLY: *(Smiling at Edgar)*
Oh, but I'm sure Mister Edgar understands.

(Cathy quickly turns her back and, smiling at Edgar, furtively reaches behind her and pinches Nelly on the arm. Nelly screams)

NELLY: Oh! What did you do that for?
You had no right to pinch me!

CATHY: *(Turning on her furiously)*
I didn't touch you! How dare you lie?

(Edgar, disturbed, gets up and walks over to the two women)

NELLY: Then what do you call this place on my arm?

(Extending her arm for Edgar to see)
Look at the welt she raised!
Just look, Mr. Edgar, look at my arm!
She had no right! She had no . . .

(Cathy, enraged, slaps Nelly across the face)

CATHY: *(Shrieking)*
Get to the kitchen!
Get out of here!

(She stamps her foot to hasten Nelly's exit and as she does so, Edgar takes her by the shoulders to quell her anger. She turns quickly and pushes Edgar violently away. Edgar, shocked, turns and picks up his hat off the chair as if to leave)

CATHY: *(Abruptly sobered, to Edgar)*
Where are you going?

(Edgar makes no answer but walks towards the door. Cathy rushes over and stands between him and the entrance)

CATHY: You can't just leave like this!

EDGAR: *(Formally)*
I must be going now.

CATHY: But you mustn't leave; I won't sleep all night!
Why must you go?

EDGAR: You've disappointed me.
I won't trouble you by coming again.

(Cathy runs and falls on a chair, sobbing as if her heart were breaking. Edgar turns and watches her and as he taps his hat against his hand, we see his face soften. His eyes compassionate, Edgar slowly walks over, lifts Cathy from her chair and takes her in his arms. Nelly has listened at the door and when she hears the sound of voices again she turns, disappointed, into the kitchen. Without haste she walks over to the kitchen door and stops as she sees Heathcliff standing outside. She watches him for a moment and then, without saying anything to him, she goes over and begins her work again)

CATHY: *(As Edgar takes her in his arms)*
I'm so ashamed, so ashamed!
I don't know what comes over me.

EDGAR: *(Gently stroking her hair)*
There, now. Don't cry anymore.

CATHY: I'm just not myself and Nelly vexes me so.

EDGAR: It's all right . . . it's all right.

CATHY: *(Looking up into his face)*
Oh Edgar, what will you think of me now?

EDGAR: The same things I've thought these past few weeks.
Nothing is changed.

CATHY: Are you sure, Edgar, are you really sure?

EDGAR: *(Smiling, his eyes very tender)*
Nothing whatsoever is changed.
Can't you see I'm in love with you?

CATHY: *(As he draws her to him and kisses her forehead)*
Do you mean it, Edgar? Say it again!

EDGAR: I love you, Cathy.

CATHY: And I love you.

EDGAR: *(Fervently)*
Then marry me, Cathy,
And make me whole again.
I'm divided and torn since you've invaded my life.
Marry me, Cathy, and close that breach.
Marry me, and come be my wife at the Grange.
Marry me and let me show you the world.
And you'll soon forget your Wuthering Heights
For, once you've seen the Italian shore,
These moors will seem as bleak as the moon.
Instead of heather you shall have beautiful plants,
Tended and nursed by a gardener's hand;
And, instead of gypsies and servants for friends,
You shall know the finest of people everywhere.
Marry me, Cathy, and let me give you this.
You belong with me and I belong with you.
I'm divided and torn since you've invaded my heart.

(Edgar looks directly into Cathy's face and she lowers her head, her eyes troubled)

Will you marry me and make me whole again?

CATHY: *(Looking up at him with a wan smile)*
Yes, Edgar . . . I'll marry you.

(There is a flash of lightning and the distant sound of thunder as Edgar looks joyously into Cathy's face and then kisses her. Cathy returns his kiss without ardor)

EDGAR: *(Releasing her)*
Oh, Cathy, I'm the happiest man alive—
I can't wait to tell them at home.
They'll be so pleased.

(He embraces her again)

Darling, when can I see you again?
If the weather's all right, is tonight too soon?

CATHY: But it's certain to rain tonight.

EDGAR: Then tomorrow night?

CATHY: *(Simulating gaiety)*
That's fine if the roads are clear.

EDGAR: *(Embracing her happily again)*
Nothing could keep me away!

(He kisses her lightly and turns to leave)

CATHY: *(Going over and picking up his hat)*
Edgar, your hat!

(Edgar laughs as she hands it to him)

And you'd better hurry before the rain starts.

(He turns at the door to wave and Cathy abstractedly lifts her hand in response. Edgar exits, leaving Cathy standing in the middle of the room, her arms still poised in the air, her eyes distant)

(As she stands there, the sky darkens over the house and moors and the sound of thunder far away is heard again. After a time, Cathy, still lost in thought, turns and moves towards the kitchen. Sheet lightning illumines the cloud strewn sky and Cathy's troubled face, and is followed again by thunder as she crosses and opens the kitchen door. Cathy closes the door softly behind her and stands leaning against it. Nelly doesn't look up from her work)

CATHY: Nelly, I'm very unhappy.

NELLY: *(Looks over her shoulder and then turns back)*
I shouldn't wonder.

CATHYS Please don't scold me, not tonight.
I was wrong to strike you. I know that.
I don't know why I do such things.

(Nelly, looking at Cathy and sensing that she is earnest, turns toward her)

NELLY: *(Still distant)*
It's all right, Miss.

CATHY: Don't call me "Miss"—
Call me Cathy.

(Nelly nods in agreement)

Nelly, can you keep a secret for me?

NELLY: *(Glancing briefly towards the door, establishing the fact of Heathcliff's presence)*
If it's worth keeping, you know I can.

CATHY: It is and it must be kept for a while
But I *have* to talk to somebody now.

(Suddenly)

Edgar has asked me to marry him and
Before I tell you what my answer was,
Tell me what you think it should be.

NELLY: How should I know? It's no business of mine.
If he was foolish enough to ask you,
Seeing the way you behaved,
I'd say you'd best have refused him.

CATHY: *(Hotly)*
If you talk that way, I won't tell you
Another thing!

(Nelly starts to turn back to her work. Cathy quickly goes to her)

I said "Yes," Nelly. Was I wrong?

NELLY: *(After closing her eyes for a moment, Nelly faces Cathy again)*
If you said "Yes," what more can be said?

CATHY: But was that the right answer? What do *you* think?

NELLY: I don't know enough to answer that.

CATHY: Well, ask me what you need to know.

NELLY: Do you love him?

CATHY: Who could help loving Edgar?
Of course I do!

NELLY: Why do you love him?

CATHY: *(Impatiently)*
I don't know why. I just do!

(Nelly starts to turn back again and Cathy takes her by the arm)

He's handsome; I like to be with him.

(Nelly waits, unconvinced)

He's young . . . and he loves me.

(Nelly continues to wait)

He will soon be rich and I'll be mistress of the Grange
And be proud to have him for my husband.

(Nelly still waits and Cathy becomes annoyed)

What more do you want?

NELLY: *(Simply)*
The answer.

CATHY: I love the ground under his feet and the air over his head.
And everything he touches and every word he says.

(Cathy glares at Nelly, hands on hips)

There now!

(Nelly only looks at her and Cathy, near tears, once again controls her temper)

What is it, Nelly? What's left to tell?

NELLY: Everything you've mentioned passes with time.
He won't always be young,
And he may not always be rich.

CATHY: *(Rashly)*
Who cares about that? I'm interested in now.

NELLY: *(Exasperated)*
Then marry him if you feel that way!
Who will oppose you? No one!
The Lintons and your brother will all be pleased.
I don't see where the obstacle is.

CATHY: *(She turns, her face anguished, one fist beating against her forehead, the other against her heart)*
It's *here* or perhaps it's *here!*
Wherever the soul is, my trouble is there!
In my heart I'm convinced I'm wrong!

NELLY: *(Her face softens, but she remains aloof)*
And how can that be with all you've said?

CATHY: It's true and I'll explain if I possibly can.
So be patient with me; I'll do my best.

(Cathy turns away, her hands tightly clasped. The succeeding monologue should be directed occasionally at Nelly but, for the most part, it should be as if Cathy were confiding to herself)

Nelly, do you never dream queer dreams?
I've dreamt in my life dreams that have stayed
With me ever after
And changed my ideas.
They've gone through and through me,
Like wine through water,
And altered the color of my mind.
And this is such a dream,
So take care not to smile at any part of it.

(Turning suddenly to Nelly)
If I were in heaven, Nelly,
I'd be extremely miserable.

(And away again)
For I dreamt once that I was there—
But heaven didn't seem to be my home—
And I broke my heart with weeping
To come back to earth.
And the angels were so angry
That they flung me out, flung me out
Into the middle of the heath,
On the top of Wuthering Heights
Where I woke, sobbing for joy!

(She pauses and when she begins again, her voice is low)
So I've no more business to marry Edgar
Than I have to be in heaven.
And it would degrade me to marry Heathcliff now.

(After a moment in which we see the shadow of Heathcliff leave the house, Nelly glances towards the door and then, her face anxious, she turns back to Cathy)
So he shall never know how I love him:
And that, not because he's handsome
But because he's more myself than I am.
Whatever our souls are made of—
His and mine are the same.

(Her eyes distant)
And Edgar's soul is as different
As a moonbeam from lightning,
Or frost from fire.

(When she ceases speaking, the room is still for a moment and then there is a vivid flash of lightning followed by a blast of thunder. It brings Cathy back to the room and she looks around her, her eyes suddenly urgent)
Where is Heathcliff?

NELLY: He left a few minutes ago.

CATHY: He was here?
What do you mean "left"? Where did he go?

NELLY: I don't know, Miss, but he's gone.

CATHY: Where did he go? For God's sake, tell me!

NELLY: I don't *know* where he's gone.
Heathcliff has left Wuthering Heights!

(Lightning again followed by distant thunder. Cathy's face is wild and incredulous)

CATHY: Heathcliff gone? How could that be?
He said he'd never leave me!

NELLY: *(Frightened)*
I don't know, Miss. I just know he's gone.

(The whole sky and landscape light up and there is a clap of deafening thunder as Cathy suddenly turns and runs out of the kitchen and through the living room. She flings open the front door and stands there for a moment)

CATHY: *(Screaming)*
Heathcliff!

(Nelly follows her quickly out of the kitchen and, calling after her)

NELLY: Cathy, come back! It's starting to rain!

(Cathy, beginning to sob hysterically, runs out of the front door, screaming)

CATHY: Heathcliff! Heathcliff!

(Nelly arrives at the front door as the storm breaks and the stage becomes a tumult of thunder, lightning, and rain. Nelly, distraught, covers her face with her hands as she hears the increasingly distant sound of Cathy's voice crying)

H-e-a-t-h-c-l-i-f-f ! ! !

(The curtain falls)

—End of Act Two—

ACT III — *Scene 1*

SCENE: *Thrushcross Grange, three years later. The set consists of two rooms, a living room and drawing room, and a portion of the exterior of the house. The living room stairway, if possible, should be a spiralling one.*

AT RISE: *A party is in progress. In the drawing room, couples are dancing a minuet and there is a sideboard laden with food and candelabra. In the living room, gentlemen are standing about smoking.*

(Cathy is seated and is beautifully gowned. Although she smiles faintly, there is an unmistakable air of boredom about her as she silently watches the dancing. Edgar stands by her, chatting amiably with another gentleman. We see Edgar ask Cathy to dance and she, with a smile, declines. Nelly enters drawing room with a tray of cups)

(Heathcliff comes onstage and crosses to the front door. He should not be recognized instantly, for he is dressed impeccably in evening clothes and cape. He stands outside the open door and looks in unnoticed. One should be immediately struck by the change in Heathcliff's bearing: he carries himself with a kind of confidence verging upon arrogance. Nelly passes into the living room with her tray and, as she goes by the open door, Heathcliff calls out to her in a loud whisper)

HEATHCLIFF: Nelly!

(Nelly starts slightly and looks towards the sound)
Nelly, come here!

(She stands for a moment looking hesitantly first in Heathcliff's direction and then back to the room. After a moment, she sets down her tray unobtrusively on a table and cautiously goes to the door, peering out)
Nelly, come outside, please!

NELLY: *(Taking a few steps and stopping)*
Who is it? Who's calling me?

HEATHCLIFF: Don't you know me? Come closer.

(Nelly, looking intently in the semi-darkness, moves closer and then, jumping back, throws up her arms as she recognizes Heathcliff)

NELLY: God in heaven!
I had heard talk that you were back.

HEATHCLIFF: You don't seem pleased to see me.
No matter now.
I must see your mistress.

NELLY: *(Tight-lipped)*
Everything is very pleasant here.
I hope you mean no trouble in coming back.

HEATHCLIFF: Oh, Nelly, I'm in no mood for a lecture from you.
I must see Cathy, and now!

NELLY: But how? She's entertaining tonight.
You can see that for yourself.

HEATHCLIFF: Tell her a stranger from . . .
No, tell her the new owner of Wuthering Heights
Would like to have a word with her.

NELLY: *(Incredulous)*
The owner? . . . When did that—

HEATHCLIFF: *(Impatiently)*
I won it from Hindley last night.
The house and land are mine.

NELLY: *(Coldly disapproving)*
So all that I heard was really true.

HEATHCLIFF: Go quickly, Nelly, it's not your affair!

NELLY: *(Formally)*
I'll give Mrs. Linton your message.

(Nelly turns quickly and walks back into the room and to Cathy. She stands silently in front of her for a moment until Cathy turns to her quizzically)

CATHY: What is it, Nelly?

NELLY: A gentleman wishes to see you, ma'am.

CATHY: Where is he?

NELLY: At the front door, ma'am.

Act III, Scene 1. In ball gown PHYLLIS CURTIN, *as Cathy, whirls happily about the room after Heathcliff returns.*

Photo © by Gene Cook

CATHY: *(Impatiently)*
What does he want at this time of night?

NELLY: He says he's the new owner of Wuthering Heights.

CATHY: *(Sitting bolt upright)*
Are you mad? What could he possibly mean?
(Turning to Edgar)
Could Hindley have sold the place?

NELLY: That's all I was told to say, ma'am.

(Annoyed, Cathy rises and crosses through room to door. As she does so, Edgar turns to Nelly)

EDGAR: *(Casually)*
Do you have any notion who it might be?

NELLY: It's Heathcliff. You remember him?

EDGAR: *(Incredulous)*
The gypsy plowboy?
But why didn't you tell my wife?

NELLY: He's no longer a gypsy plowboy, sir!
He's a gentleman and he's taken Wuthering Heights.

(Nelly walks away and Edgar stares after her. By this time Cathy has come to the door and she stands, like Nelly, peering out)

CATHY: *(Angrily)*
Who wants to see me?

(Heathcliff steps out of the shadows, his face ecstatic)

HEATHCLIFF: Cathy!

CATHY: Heathcliff!

(They run to each other and embrace, laughing, crying, and calling out each other's name. Finally Cathy pulls slightly away, her eyes devouring his face)

CATHY: When did you . . . ? Where have you . . . ?
You're so changed but you're . . .
Why did you tell Nelly that story?

HEATHCLIFF: What story?

CATHY: That you owned Wuthering Heights.

HEATHCLIFF: I do. Your brother drinks and gambles too much.
I'm your neighbor now.

CATHY: It serves Hindley right.

(Edgar has excused himself and, lost in thought, has walked towards the door. As he reaches it, Cathy and Heathcliff enter)

But why haven't you come to see me before?
Oh, I'm full of questions but they can wait.
The important thing now is that you're back!

(Taking Heathcliff by the hand)
Come in, we're having a party.
What a wonderful party after all!

(Cathy runs to Edgar and throws her arms around his neck)
Edgar, darling, Heathcliff is back!

EDGAR:
(Disengaging Cathy's arms and smiling politely at Heathcliff)
I remember Mr. Heathcliff.
(He extends his hand formally)
Welcome to the Grange.

HEATHCLIFF: *(With equal formality)*
Thank you. It's good to be here.

(Cathy, beaming on both men, takes each by the arm and leads them into the living room)

CATHY: And to think we're having a party!
This makes it a real occasion!
(Chattering happily to Edgar)
Heathcliff is living at Wuthering Heights.
He owns it now.
Hindley's gambling caught up with him.
Some people simply never learn.

(They have returned to the party. There are glances from the guests at Heathcliff and they turn questioningly to one another. Isabella leaves her dancing partner and comes over quickly, her fascination with Heathcliff immediately apparent)

CATHY: *(As Isabella comes up)*
Heathcliff, you remember Edgar's sister?

HEATHCLIFF: *(Bowing)*
Of course, but she's much prettier than
When I saw her last.

ISABELLA: Thank you.

(Isabella smiles, and as Cathy turns back to Edgar, she reluctantly goes back to her dancing partner)

CATHY: Isn't it marvelous having Heathcliff back!

EDGAR: *(Coldly)*
Try to be happy, Cathy, without being absurd.
Shouldn't you introduce Mr. Heathcliff to your guests?

CATHY: *(Unaffected)*
Not now,—I couldn't share him for a minute.
I have too many questions to ask.
Come, Heathcliff, and let's sit down.

(She seats herself and motions Heathcliff to a chair nearby)

EDGAR: Cathy, you have other guests.

CATHY: Don't chide me, Edgar, my mood can't be spoiled.
Now be an angel and leave us alone.
We have so much catching up to do.

(Edgar walks away and talks to some of the gentlemen in the room. He glances frequently at Cathy and Heathcliff as they talk, his eyes particularly on Cathy's happy, animated face)

CATHY: *(Clasping her hands and throwing back her head)*
Tomorrow I'll think this was all a dream.
I won't believe I've seen you—
That I've heard your voice—
(Half in jest, half in earnest)
Of course, you don't deserve such a welcome.
Just to leave without a word to a soul
And be gone for three long years.
Why, you may as well have been dead.

HEATHCLIFF: It didn't occur to me it would matter.

CATHY: Oh, Heathcliff, you talk such nonsense!
But I forgive you for leaving now that you're back.
How long have you been back?

HEATHCLIFF: Two weeks.

CATHY: And you haven't come to see me?
What possible excuse could you have?

HEATHCLIFF: *(Simply)*
An old score to settle with Hindley.

CATHY: And was that more important than seeing me?

HEATHCLIFF: Let's say it was necessary to seeing you.

CATHY: Oh, Heathcliff, you talk in riddles
But I'm determined not to quarrel tonight.
I don't know anymore than I did before,
But I forgive you in advance for everything!

HEATHCLIFF: *(With a smile)*
Would you care to dance, Mrs. Linton?

(Cathy turns and looks at Heathcliff curiously, seeing for the first time the transformation in Heathcliff from the farmboy to the groomed, courtly gentleman who stands in front of her now)

CATHY: *(Looking up slyly at Heathcliff)*
Where have you been and what have you done?

HEATHCLIFF: *(With a wry smile)*
I've been to London to see the Queen.
Shall we dance, my lady?

(Heathcliff bows from the waist and Cathy rises smiling, her curiosity showing in her eyes. They move quietly into the drawing room and begin dancing a minuet with the other couples. Cathy watches Heathcliff intently as he exe-

cutes with grace and elegance the steps of the minuet. Then she suddenly breaks away and runs over calling to the offstage group of players)

CATHY: A waltz, please! I must have a waltz!
This minuet is stifling me!

(Edgar is shocked at Cathy's outburst and looks at her sternly. With bright eyes and her cheeks flushed, she returns to Heathcliff and extends her arms. During this action all eyes are turned on Cathy and Heathcliff, who are oblivious to the stares. Edgar stands rigid, attempting to smile approvingly. As the waltz begins, some of the couples leave the dancing and others come up to Edgar to say goodnight. Edgar walks to the door with one couple and others follow)

(Resolutely, Edgar suddenly leaves the door and strides directly to Cathy and Heathcliff, who, exhilarated by the waltz, are dancing almost alone in the drawing room. Edgar takes Cathy by the arm)

EDGAR: *(Sharply)*
Cathy, your guests are leaving.

(Cathy sighs deeply, annoyed at having to stop)

HEATHCLIFF: *(Pleasantly)*
And it's time I left.

CATHY: *(Suddenly concerned)*
Why must you leave?

EDGAR: Cathy!

(Cathy walks ahead of Edgar into the living room and shakes hands with the remaining guests as they leave. She does this with a perfunctory charm, all the while being aware of Heathcliff who has stopped in the drawing room to talk to Nelly)

HEATHCLIFF: *(Pleasantly, to Nelly)*
It was good of you to get me in.

NELLY: *(A little distantly)*
I delivered your message; that was all.

HEATHCLIFF: You don't seem happy to see me again?

NELLY: There's much I don't know
And too much to forget.
We've been very happy here.

HEATHCLIFF: *(Ignoring the implications of Nelly's remarks)*
Well, I'll hope to see you again.

NELLY: How long are you here for, sir?

HEATHCLIFF: Who knows, Nelly, how long it'll take?

(Heathcliff bows and walks into the living room where the last guests are leaving. As the last couple exits out of the door, Heathcliff comes up to Edgar and Cathy. Isabella, who has watched Heathcliff with undisguised interest during the dancing, has meanwhile said goodnight to her dancing partner and has started up the staircase to her room. As Heathcliff comes to the door, she stops and stares down intently at him, a bemused smile on her lips, until he leaves)

HEATHCLIFF: I can be the last to leave
Since I was the last to come.

CATHY: *(Turning to him)*
Oh, Heathcliff, must you go?

EDGAR: Don't detain Mr. Heathcliff, my dear.

CATHY: All right, I'll be noble tonight
If you'll promise to come again.

HEATHCLIFF: *(Pleasantly to Edgar)*
I'd be happy to if I'm welcome here.

EDGAR: *(With a tight smile)*
Of course, sir. Since we're neighbors.

HEATHCLIFF: *(To both of them as he exits)*
Goodnight.

(Heathcliff extends his hand and Edgar shakes it stiffly. Cathy looks at the hands, her face joyous and full of hope, and then at the two men. The spurious cordiality between them eludes her in her desperate hope that it is real)

CATHY: Goodnight, Heathcliff!
Come and visit us soon.

(Edgar turns as Heathcliff exits and walks angrily back into the room. Cathy closes the door after Heathcliff and crosses to Edgar, her eyes bright)

CATHY: Oh, Edgar, it was a beautiful party!
And I'm so happy that Heathcliff is back!

EDGAR: No one is in doubt about that.
The party was tiresome and you were rude.

CATHY: If I were rude, they should understand why.
And scolding me will do no good.

EDGAR: I've no intention of scolding you.
I'm much too tired and I'm going to bed.

(Edgar turns and goes to staircase. Cathy runs to him)

CATHY: Heathcliff's no longer the boy you knew.
I'm sure you will be friends.

EDGAR: *(Turning as he starts up stairs)*
Who spoke of Heathcliff?
I'm going to bed.

(Edgar walks quickly up staircase and exits. Cathy stands for a moment, and then, smiling, shrugs her shoulders and runs into drawing room where Nelly is clearing things away)

CATHY: Oh, Nelly, I'm so glad you're here.
I feel like talking all night!

NELLY: Well, I don't, ma'am. It's been a long day.

CATHY: Then *I'll* talk while you're clearing up
And you'll only have to listen.

(Nelly looks at Cathy, shaking her head and smiling)

NELLY: You'd talk the devil off his throne in hell.

CATHY: Oh, Nelly, you paint such a black picture of me
And I've been so good since I've come here to live.
If Edgar sulks, as he's sulking now,
Do I get angry? You know I don't!
I'm as sweet and loving as one could be.
Tonight Edgar's peeved that Heathcliff is back,
And that I was so glad to see him.

NELLY: *(Censuring Cathy)*
Could it be that your husband was jealous, ma'am?

CATHY: Of course he was jealous and why should he be?
Am I jealous of his sister's yellow hair
Or the way you've always taken her side
Ever since her parents died?
Am I jealous of her? You know I'm not.
They've both been spoiled and used to their way
And I've done nothing but humor them.

NELLY: *(Severely)*
No, Mrs. Linton, they humor you.
They both know that's the safe way.

CATHY: Oh, Nelly, it's useless to argue with you.
And besides, I refuse to quarrel tonight.

(Running to Nelly and hugging her)
I'm so happy that Heathcliff is back again
And that he and Edgar are friends!

NELLY: I wouldn't count on their being friends—
They were hardly fond of each other before.

CATHY: But Heathcliff is changed: he's a gentleman now.
It would honor Edgar to be his friend.
And just think, I can see him every day!

NELLY: *(Gravely)*
To see him at all would be tempting fate.

CATHY: *(With an incredulous smile)*
What on earth are you talking about?

NELLY: Heathcliff has changed but it's not his clothes.

CATHY: *(Impatiently)*
Oh, silly, whoever said that was all?

NELLY: What of your brother and Wuthering Heights?
Every night for two whole weeks,
He drank and gambled his birthright away.
And who bought his brandy and who dealt the cards?

CATHY: Hindley, you know, was headed for ruin.

NELLY: And Heathcliff opened the gate for him!

CATHY: *(Shrugging her shoulders)*
If it hadn't been Heathcliff,
It would have been someone else.

NELLY: *(Earnestly)*
And what makes you think he will stop with your brother?
He's ruthless and hard; it shows in his eyes.

(She takes Cathy imploringly by the arm)
Don't see him again; it can come to no good.
Heathcliff's no longer the boy we knew!

CATHY: *(Patting Nelly's face reassuringly)*
Oh, Nelly, you make it sound so dire.
Has Joseph been talking to you?

(Cathy pulls away, her face once again radiant)
I've told you, nothing can spoil my mood;
I'm happy and the world is a lovely place!
If the meanest person alive slapped my face,
I'd not only turn the other cheek
But I'd ask to be forgiven as well.
And to prove it, I'll go and see Edgar now
And make things up with him.

(She quickly kisses Nelly on the cheek and runs into the living room, her arms raised ecstatically)
Goodnight, and I forgive you never taking my side.

(Over her shoulder)
I'm an angel, Nelly, an angel!

(She runs up the stairs with a high, girlish giggle and Nelly, slowly shaking her head from side to side, watches her go as the lights dim out)

ACT III — *Scene 2*

SCENE: *Thrushcross Grange, four weeks later.*
AT RISE: *Nelly is dusting in living room. It is mid-afternoon in early fall and a fire has been lit in the fireplace. After a moment Cathy comes down the staircase, her hands smoothing down her hair, her face preoccupied. As she crosses the living room, she speaks to Nelly.*

CATHY: Nelly, what's got into Isabella?
She's cross and snaps if I look at her.
Her color's bad and she constantly complains—
She staunchly refuses to eat.

(Isabella appears on the staircase and she comes down half way and stops. She is paler than before and there are dark circles under her eyes)

ISABELLA: *(As she speaks, Cathy turns to her)*
Cathy, I heard every word you said
And I resent your talking to Nelly that way.
Just because I don't feel good is—

CATHY: *(Impatiently)*
Let me send for a doctor then.

ISABELLA: There's nothing at all the matter with me.
It's your harshness that's causing all this.

CATHY: *(Incredulous)*
My "harshness"?
When have I ever been harsh with you?

ISABELLA: Yesterday—and now!

CATHY: *When* was I harsh with you yesterday?

ISABELLA: *(Coming down stairs and into the room)*
When you and Heathcliff went for a walk,
I wasn't asked to come along, too.

CATHY: *(Honestly bewildered)*
I never dreamed you wanted to go.

ISABELLA: You lie! You knew I wanted to go!
And because you knew, you kept me here!

CATHY: *(To Nelly)*
Nelly, has she lost her mind?
(To Isabella)
I'll be glad to tell you, word for word,
Everything we said while we walked.
And tell me if you're entertained.

ISABELLA: I don't care what was said!
I wanted to be with—

CATHY: *(Narrowing her eyes)*
You wanted to be with whom?

ISABELLA: *(Defiantly)*
With Heathcliff, and the next time I'll not stay here!

CATHY: You can't possibly mean what you say!

ISABELLA: I do! I mean every word of it.

CATHY:
(Cathy turns to Nelly, hand outstretched. Nelly has stopped dusting and stands gravely watching Isabella)
Nelly, help me convince this child.
Heathcliff's no man you should love;
Why, he'd crush you like a sparrow's egg.
He's handsome and he's a gentleman now
But underneath he has a heart of stone.
It's an ugly picture and I'm his friend.
So much so that if I thought he wanted you,
I'd keep silent and let you fall in his trap.

ISABELLA: *(Looking at Cathy as if she were repellent)*
How horrible of you to say such things!

(Cathy sweeps out of the room, through the drawing room, and exits)

ISABELLA: How dare she make me suffer for her selfishness!
And how dare she say such things about Heathcliff!
Everything she said was a lie!
It was none of it true, was it, Nelly?

NELLY: *(Gently)*
Put him out of your mind, Miss;
Everything she told you was true.
She knows his heart like no one else.
And she would never say he's worse than he is.

ISABELLA: Nelly, she's won you over, too.
You're all against me now!

NELLY: No, Miss, I've always sided with you
But this time I could no more take your side
Than I could harm a hair of your head.

(As Nelly turns her back on Isabella and resumes dusting, Cathy very resolutely re-enters. She is tense and her manner is brisk and severe. Isabella stands in the middle of the room, her chin raised proudly, her eyes brimming with tears)

CATHY: *(As she enters)*
Nelly, I see Mr. Heathcliff outside.
Show him in right away.

(Nelly puts down duster and crosses to door)
And when will my husband be back from town?

NELLY: He should have been back some time ago.

CATHY: When he comes, tell him I must see him at once.

(Heathcliff, followed by Hindley, enters and walks to the front door. The change in Hindley should be shocking: his face is unshaven, his hair matted, and his clothes are dirty and tattered. He walks slightly behind Heathcliff, a broken and sullen man)

HEATHCLIFF: *(Turning coldly to Hindley)*
Groom the horses while I'm inside.

(Heathcliff turns back and Hindley glares at him for a moment with hate. He then turns and shuffles away)

HEATHCLIFF: *(As Nelly opens the door)*
Good afternoon, Nelly. Is your mistress in?

NELLY: *(Formally)*
Yes, I believe she's expecting you.

(Heathcliff enters ahead of Nelly and walks directly into the living room with the assurance of one who is a frequent visitor)

CATHY: *(Smiling)*
Heathcliff, it's so good to see you again.
And your visit could not be more perfectly timed.
My sister and I have just had a spat
And we need a third party to thaw the ice.

(Isabella looks at Cathy in hurt disbelief while Heathcliff regards her with amused suspicion)
Why don't we all sit down.

(Cathy sits and indicates chairs for Heathcliff and Isabella. Heathcliff seats himself comfortably and Isabella reluctantly sits stiffly on the edge of her chair. Nelly, looking quickly from one to the other, exits through drawing room)

CATHY: Heathcliff, I've found the impossible.
Someone who dotes on you more than I do.
(Heathcliff smiles quizzically at Cathy)
It's true and it's Isabella here.
She's breaking her heart with love for you.
And what's more, if you're think of marriage now
She's aching to be your bride.

(Isabella slowly rises from her chair, looking steadily at Cathy, her face tormented and bewildered. Heathcliff turns and looks at her. He smiles, his eyes bemused and calculating)

(Isabella takes a few steps and Cathy seizes her wrist to stop her)

ISABELLA: *(Looking at Cathy with loathing and shock)*
Cathy, I would never have believed it of you.
Turn me loose this minute!

(At this, Isabella digs her nails into Cathy's hand and Cathy, with a cry, releases her. Isabella runs out of the room and flinging open the front door, runs outside. She stands against the side of the house, her hands over her face, and her body shaken with sobbing)

CATHY: *(Crossing to Heathcliff, holding her hand)*
That spitfire! Look what she did!
Her nails are as sharp as a cat's.

HEATHCLIFF: But why are you so uneasy?

CATHY: What are you talking about?

HEATHCLIFF: It seems to matter so much.
Why should you be in such a state
Because of a foolish young girl?

CATHY: It matters because I intend to protect her.

HEATHCLIFF: But from what? Who's threatening her?
And why such precaution when nothing is wrong?

CATHY: Do you doubt my concern?

HEATHCLIFF: Is that all it is?

CATHY: *(Suddenly)*
Are you suggesting I'm jealous?
(Hotly)
Why should I be jealous of you?

HEATHCLIFF: *(Flushing)*
I thought we were discussing Isabella.

CATHY: We are and if you love her, you should marry her.

HEATHCLIFF: It's an interesting idea.

CATHY: But do you love her? You know you don't.
And even if you did, Edgar would have to approve.

(Heathcliff rises angrily)

HEATHCLIFF: If I wanted her, do you think I'd wait for that?
A nod from that pale, weak husband of yours?

CATHY: How dare you!

HEATHCLIFF: Let's have the truth! Let's finally have the truth!
After all these years of pretense, we'll finally have the truth!
You've wrapped yourself in deceit and cloaked yourself with lies but the masquerade is over!
We'll have the truth at last!
You know that I love you and I always have,
That I could no more stop loving you than I could cease to breathe.
And knowing *that* you've teased and tormented me.
You've outraged the one good thing in my life.
So if I'm cruel and heartless now, I learned it all from you.
If Edgar loved you every day of his life, he could never love you as I do in a day.
And for every once you think of him, you think of me a thousand times.
Yes, you love me and you always have.
And you've betrayed your heart and shackled your mind.
And when he touches your body or kisses your eyes,
Whom do you want then, Cathy?
Whom do you want?
Admit it, Cathy! Admit what is true!
Your marriage is nothing but sham and pretense!
Sham and pretense!

CATHY: Of all the incredible—

HEATHCLIFF: Deny it, then! Deny it!

CATHY: Of course I'll deny it!

HEATHCLIFF: You lie!

CATHY: *(Shrieking)*
Get out and never come back again!

(Heathcliff, smiling sarcastically, takes a few steps to leave and then turns)

HEATHCLIFF: Thank you for telling me Isabella's secret.
I promise to make the most of it.

(He bows and walks arrogantly to the door. Without looking back he opens it and goes outside. Seeing Isabella, he goes over to her. Cathy stands absolutely still for a long while, her body rigid, her fists clenched)

(He puts a hand on Isabella's shoulder and she starts as he touches her and then looks up at him fearfully and wonderingly)

There now, it wasn't so bad.
But why haven't you let me know?

(Smiling reassuringly, his voice even and steady)
Go away with me tonight and let's be married.
Have your bags packed and be out the house by a quarter of ten and—

(Heathcliff continues to pantomime talking to Isabella and, as she listens, bewilderment and distrust are supplanted by a faint smile of belief. Nelly enters the drawing room at the beginning of pantomime)

NELLY: Mr. Edgar is back. Shall I send him in here?

CATHY: Yes, Nelly, at once.

(As Nelly turns to leave)
And, Nelly, where is Isabella?

NELLY: *(With a gesture to the front door)*
She's still out front, ma'am, as far as I know.

(Nelly exits and Cathy goes immediately to the front door and throws it open. A second earlier, Heathcliff has put his arms around Isabella and is kissing her as the door opens. At the sound of the door Heathcliff and Isabella release and Cathy, her movement abruptly arrested by what she has seen, stands completely still. Over her face comes an expression of the most intense shock, loathing, and pain. It should be apparent at this moment that, in spite of her protestations and disclosures, she has never remotely believed Heathcliff capable of attentions to or love for another woman and this is the ultimate and irrevocable treason. She quickly recovers her composure and speaks out commandingly and sternly as Edgar enters through the drawing room)

CATHY: Heathcliff, please come inside.

HEATHCLIFF: *(Smiling)*
But you ordered me to leave only a minute ago.

(Cathy, without answering, turns back into the room and sees Edgar who is smiling pleasantly. Heathcliff lifts a finger and raises his eyebrows questioningly to Isabella and she nods her head happily. He then slowly goes into the house as Isabella exits to rear)

CATHY: Edgar, you've come just in time.

CATHY: *(With a gesture to Heathcliff)*
Your sister has taken it into her head
That she's madly in love with him.

EDGAR: Isabella? In love with him?

HEATHCLIFF: *(His smile vanishes)*
And your wife was obliging and told me so.

EDGAR: *(To Cathy)*
I don't believe it.

HEATHCLIFF: And she told me in front of your sister.

EDGAR: *(Looking at Heathcliff and back to Cathy)*
Why on earth would you do such a thing?

CATHY: I will not stand here and be accused like this!
I told him because he *could* marry her
And not for love but for money and spite.
And I forced Isabella to see for herself—

(Snapping her fingers)
That he didn't care *that* for her!

EDGAR: Who spoke of marriage? I would never approve!

HEATHCLIFF: Your consent may not be required, sir.
But your wife only tells you half the truth.

EDGAR: Cathy, what does he mean?

CATHY: He has the wild notion I'm in love with him
And that our marriage is just pretense!
Now *you* can take over; you have the facts.
I've made my last defense.
So what will *you* do, Edgar? What will you do?

EDGAR: *(Turning on Heathcliff)*
Heathcliff, I never wanted you here
But I put up with you for Cathy's sake.
So leave now before you're thrown out
And never set foot here again.

HEATHCLIFF: *(Smiling)*
Cathy, this poor lamb snorts like a bull.

EDGAR: *(Flushing with anger, crosses quickly into drawing room and calls to Nelly)*
Nelly, send two servants in here!

(Cathy rushes to the drawing room door and locks it. She jerks out the key and walks quickly back into the living room with it)

CATHY: You'll do it yourself.

(Edgar, enraged, crosses to Cathy)

EDGAR: Give me that key!

(Cathy looks at him incredulously and then throws the key in the fire)

CATHY: Throw him out, Edgar! Do it yourself!

(She continues to look at Edgar, her face contorted with revulsion and disbelief. Edgar stands looking steadfastly at the fire. Slowly, and visibly trembling, he turns and looks at Heathcliff, his face ashen and sick. Suddenly there is the sound of fists pounding on the locked door)

HEATHCLIFF: *(Turning to Cathy who remains staring at Edgar)*
And this is what you preferred to me.
I congratulate you on your taste.

(The pounding is heard again and stops)

CATHY: *(Low and hard)*
So this is all that is left.
After indulging you both, this is all that is left:
Weakness with one and evil with the other.

(Suddenly shrieking)
I've been betrayed by you both!

(The pounding offstage is heard again—insistent and then it subsides)
Edgar, all you had in me is dead.
And, Heathcliff, I never want to see you again.

(Shouting)
Now get out and leave me alone!

(The pounding again and Nelly's voice is heard crying, "Miss Cathy! Miss Cathy!" Both men continue to stand: Edgar's face averted, and Heathcliff, looking intently at Cathy, his face now sober and pained. Seeing that they make no move to leave, Cathy clenches her fists, throws back her head, her face anguished, and screams)

Get out and leave me alone!

(Edgar turns and strides out and up the stairs, covering his face with one hand. Heathcliff turns and slowly walks to the front door. He opens it and looks back once more at Cathy and then exits. Cathy stands rigidly, her eyes closed, and Nelly appears at the front door shortly after Heathcliff's exit. Opening it softly, she comes into the living room, her face anxious and grave. She comes up to Cathy and Cathy lowers her head and opens her eyes; they are intensely bright and full of tears. She looks away from Nelly when she begins speaking)

CATHY: I've been betrayed, Nelly. I've nothing left,
Everything I've wanted I've lost.
It can never be the same with Heathcliff and me;
We're separated now for as long as we live.
And how can I live with a man I despise?
I've loved a man who doesn't exist.
And, Nelly, I'm going to have his child!

(Nelly takes a step back and covers her mouth with her hands)

I'm trapped and there's no place to turn!
What have I done to come to this?
Was Heathcliff right? Did I drive him away?
He would never have left me but why did he leave?
I married Edgar and drove him away....
I wanted Edgar or thought I did.
What *did* I want? I don't remember now....
But it's too late now for whatever it was....
Heathcliff loves me, or at least he did....
And, Nelly, he never knew that I loved him!
But I could never have married Heathcliff;
We'd have been beggars all our lives.
Why did I marry Edgar?
What did I want?...
I can't remember now....
What did I want?...
I knew I loved Heathcliff....I knew it then—

(With a look and a gesture including the house)

But I wanted this, too..or I thought I did...
I wanted them both and I thought it could be...
What a fool I was!...I thought it could be!...
Nelly, why didn't you stop me!
I've destroyed everything I have in the world!
And there's nothing left but death for me... death...
Perhaps after death....Heathcliff and I...
But I can't go back now and there's nothing ahead...
I've betrayed Heathcliff and Edgar, too...
I'm the betrayer and not the betrayed!
What have I done, Nelly? What have I done!

(As the lights go down on Cathy, she stands motionless and taut in the center of the room desperately attempting to contain her intense suffering)

(The curtain falls)

ACT III — *Scene 3*

SCENE: *Thrushcross Grange, six months later.*

AT RISE: *Nelly is sewing baby clothes and frequently glances up anxiously at Cathy, who lies on the living room sofa, an afghan over her. The change in Cathy should be startling: her skin is ashen and there are hollows in her cheeks; her black hair is loose on her shoulders—her eyes, dark and shrunken. Abstractedly, she picks at a pillow she holds in her thin hands.*

CATHY: *(Lifting out a feather from the pillow, her voice remote and weak)*

Here is a turkey's feather
And here is a wild duck's.
And here is a moor-cock's.
And this one—I would know it anywhere—
It's a lapwing's.
Such a beautiful bird, wheeling high over our heads on the moors.
It flies high and free, almost into the clouds.
This feather must have dropped from its wing in flight.
No hunter could bring a lapwing down.
Heathcliff vowed he would never try.
He loved the lapwing as much as I—
Circling and soaring, wild and free!

(Raising herself and clasping the pillow to her breast)

Oh, I wish I were out of doors again.
I would so like to see the heather once more.
I have seen it from my window but only through tears.
Why can't I be a girl again? Half-savage and free!
Running over the moors!
If I could go once more to Penniston Crag,
I'm sure I would be myself again.
Open the window, it will do me good!
Open it, Nelly,
It will do me good!
Let me smell the air!

NELLY: *(Kindly)*
I can't, ma'am; you heard what the doctor said.
Be patient, now; you'll be delivered soon.

CATHY: *(Turning away, her eyes full of tears)*
I don't want this child; I only want to die!

NELLY: Don't say such things; you've a new life ahead.

CATHY: *(Turning back to Nelly, her face grace and her voice quiet)*
But I don't want it, and the old life is lost to me.

(Nelly starts to answer but checks herself)
It *is* lost, isn't it, Nelly?

(Nelly looks at her sadly for a moment and then lowers her eyes to her work)

(Heathcliff enters quickly and knocks on the door. Cathy sits immobile. Nelly, putting her sewing down, rises and goes to the door, shutting it behind her)

NELLY: *(Coldly)*
Have you left your bride so soon?
You know you're not permitted here.

HEATHCLIFF: *(Impatiently)*
Isabella's at Wuthering Heights
But it's not your concern.
Is your master here?

NELLY: He's in town but he'll be back very soon.

HEATHCLIFF: *(Anxiously)*
I heard in town that Cathy is sick.
Is it true, Nelly? Is she really sick?

NELLY: *(Evasively)*
She's been confined; she's expecting a child.

(A look of disgust crosses quickly over Heathcliff's face)

HEATHCLIFF: But is she sick or have I been told lies?

(Nelly doesn't answer immediately)
If you won't tell me, I'll see for myself.

(He starts towards the door and Nelly pushes him away)

NELLY: Yes, she's sick, she's very sick!
And she can't be disturbed by anyone!

HEATHCLIFF: *(Alarmed)*
Why haven't you told me?

NELLY: Nobody knows....Not even she.
The doctor told Mr. Edgar and me.

HEATHCLIFF: *(Moving to the door)*
I must see her now!

NELLY: *(Pleading)*
But you can't go in there!
She's out of her room for the first time in months.
It could mean her life if she's excited one bit!
Would you kill her, Heathcliff? Heathcliff, don't...!

(Heathcliff pushes past Nelly, opens the door and strides into the living room. As he sees Cathy lying on the sofa, he stops abruptly, shocked and pained at the change in her. Cathy, sensing his presence, slowly turns her head and looks at him. Gradually her face becomes radiant and beautiful)

CATHY: *(Holding out her arms)*
Heathcliff! Oh, Heathcliff!

(Heathcliff runs to the sofa and, falling on his knees in front of her, clasps her to him, calling her name over and over again. Cathy covers his face with kisses as Heathcliff kisses her face and hands)

CATHY: Oh, Heathcliff, you've come at last!
Stay with me now..never leave me again.
I wish I could hold you 'til we both were dead.

HEATHCLIFF: Cathy, don't talk that way.

CATHY: *(Urgently)*
Will you remember me? Heathcliff, will you remember me?
You mustn't forget me. I'll be waiting for you.

(Heathcliff lifts his head and looks into her eyes. Nelly, who has followed Heathcliff, stands leaning against the door)

HEATHCLIFF: Cathy, we're alive. Don't say such things.

CATHY: *(Taking his face in her hands, looking intently into his eyes)*

Act III, final scene. Cathy (PHYLLIS CURTIN) *falls dead in the arms of Heathcliff* (ROBERT TREHY), *after he recalls their youthful love songs on the moor.* REGINA SARFATY *as Nelly, the housekeeper, is seen at rear.*

All photos by Gene Cook

In the Prologue, Lockwood, a visitor to Heathcliff's home, is startled at seeing the astral hand of dead Cathy. Robert Trehy is Heathcliff, and David Dodds is Lockwood.

I will die very soon—no, don't protest—
And before I die, I must tell you this:
I've loved you and only you all my life.

HEATHCLIFF: *(Beginning to break)*
If you loved me, why did you drive me away?

CATHY: I didn't know... I didn't know...

HEATHCLIFF: Nothing in the world could have parted us—
Not poverty, nor pain, nor death itself.
Only you could have parted us,
And you, by your own will, did!

CATHY: I know, Heathcliff, I know...

HEATHCLIFF: I didn't break your heart, you broke it yourself.
And by breaking your heart, you broke mine, too.

CATHY: I know that now; I've destroyed us all,
But forgive me, Heathcliff, and love me still.

HEATHCLIFF: I could easily forgive your taking *my* life
But how can I forgive you for taking your own?

CATHY: I only want us together again
And death is the only way I know.
It doesn't matter how long it takes
But I'll wait for you
Wherever souls like ours go.

HEATHCLIFF: Cathy, you mustn't die and leave me here.
I'd be lost without you and completely alone.

CATHY: *(Desperately urgent)*
Love me, Heathcliff, and be lonely for me:
I'll be lonely for you wherever I am.

(As Heathcliff buries his head in Cathy's lap, Nelly crosses quickly into the room)

NELLY: Mr. Edgar is coming. He mustn't find you here!

(Heathcliff gets to his feet quickly as if to leave. Cathy stretches out her arms to him)

CATHY: Heathcliff, take me to the door.
I want to see the moors again.

(Heathcliff, torn, looks from Cathy to Nelly. As Nelly starts to speak, Cathy, with great effort, tries to stand)

CATHY: Heathcliff, I must see it once more....
Carry me to the door!

(Heathcliff looks once towards the drawing room and, with sudden resolve, picks Cathy up in his arms. He walks quickly to the door and flings it open. Nelly, distraught, takes a few anxious steps towards the drawing room)

CATHY: *(At the door, looking toward the moors)*
Oh, Heathcliff, I can breathe again!
My lungs are not enough to drink in the air!

HEATHCLIFF: Close your eyes and burn it into your brain—
Everything you can see and taste and smell,
For that way, even when we are not here,
This kingdom will always be ours.

CATHY: *(Closing her eyes)*
And I am forever your queen!

HEATHCLIFF: Can you see the sky and the curdled clouds,
All scarlet and gold on their undersides?

CATHY: Yes... Yes!

HEATHCLIFF: Can you see the shadows of the sun on the moors,
Like purple fingers in the tall, wet grass?

CATHY: Oh, Yes... Yes!

HEATHCLIFF: And what of the heather? Can you see it out there?
Weaving and pink in the warm, soft wind?

CATHY: Yes... Yes!

HEATHCLIFF: Can you smell the heather crushed in your face?
Is it in your eyes, and nose, and hair?
Can you smell it so when you sleep tonight
It will cling to you while you... dream?

(With a long exhalation, Cathy falls back in his arms, dead. Heathcliff looks down at her face)

(For some time Heathcliff continues to stare, unbelieving, at Cathy's face. Slowly, without lifting his eyes, he walks back into the room. Nelly, aware of the sudden silence, turns towards Heathcliff and, seeing that Cathy has died, stands unmoving. As Heathcliff starts across the room, Edgar enters quickly from rear. He starts to speak as he recognizes Heathcliff but, seeing Cathy motionless in his arms, stops abruptly. Heathcliff moves to the sofa and, with the greatest tenderness, lays Cathy down. He stands over her for a long moment, stunned. Suddenly Edgar rushes to the sofa and falls sobbing on Cathy's body. Nelly, turning her back to the room, sinks into a chair and covers her face with her hands. Heathcliff, as if waking from a dream, looks around wildly and rushes out of the room and from the house. The lights go down on the interior of the house. As he lurches upstage, looking away from the Grange, Heathcliff cries out)

HEATHCLIFF: May you never find peace for as long as I live!
If I killed you then haunt me the rest of my life.
Take any form, even drive me mad,
But just don't leave me... don't leave me here!
Haunt me, Cathy, for the rest of my life!

(The solitary figure of Heathcliff, with arms upraised and fists clenched, is silhouetted against the sombre and cloud-massed sky as the curtain falls)

—END—

In Strauss' "Arabella" at the Salzburg Festival, leading singers were LISA DELLA CASA *in the title role and* DIETRICH FISCHER-DIESKAU *as Mandryka.*
Photo by Ellinger

(RIGHT)
PABLO CASALS *explains to an American student a detail in a Beethoven Sonata during his recent master class in interpretation at the Summer Academy in Zermatt, Switzerland*
(See page 36.)

THE INTERNATIONAL SCENE

BRUSSELS

■ Gian-Carlo Menotti's latest opera, "Maria Golovin," had its world premiere at the Brussels Exposition in late August. The bulk of the new work, which was commissioned and produced by the NBC Opera Company, had been composed earlier in the summer at Spoleto while Menotti masterminded his new Festival of Two Worlds. Despite its hasty construction, "Golovin" was a remarkable theater piece, and proved (with "Vanessa" in retrospect) that Menotti is at his creative best when he is both composer and librettist.

The work tells the love story of two people crippled by circumstance. Donato, blinded in the war, falls in love with beautiful Maria, whose husband is still held prisoner in an unknown camp. But after the first rapture, their passion brings only increasing unhappiness.

The composer has sustained the tension skillfully with only a few lapses. These are chiefly due to the overloading of an already well-defined atmosphere of foreboding with symbolic devices which, as they stand outside the plot, only impede its flow.

Musically, "Golovin" has not the strength of "The Saint of Bleecker Street"; nevertheless it is attractive throughout. Outstanding are a dramatic love-theme, which has considerable development; a graceful lullaby, innocent and pastoral; and a charming interpolated duet, sung to onstage piano accompaniment. There is also an outstanding quartet in the second act (by far the most powerful and shapely writing of the score) in which the three women—Maria, the mother, and the servant Agata—sing of their love for Donato, while across the stage he offers an obbligato commentary on these three Fates who spin the thread of his destiny. Menotti has used orchestral devices that faithfully suggest blindedness and despair—one, a close-stepped movement in the basses, reminiscent of "Pelleas," as were certain things about the text.

Three young sopranos rotated in the leading role. I heard Dorothy Coulter, the NBC-TV Mimi and Gilda, as Maria. Platinum-haired, honey-voiced Miss Coulter was so slim and fashionable that it seemed impossible that she could sing and act too. She did both with compelling strength. In the same role, Franca Duval was another whose impersonation was hailed. James Loomis (who alternated with Richard Cross as Donato) had a warm, steady baritone with plenty of power. Patricia Neway sang the role of the Mother with much of her old tonal richness. Ruth Kobart's tangy contralto and easy acting style as Agata lent much to the ensemble. Herbert Handt, as the little boy's precious tutor, amused the audience with his "Credo" (approximate sample: "I find Kierkegaard very amusing, but only the journals, of course").

Rouben Ter-Arutunian designed the gloomy, handsome set; Peter Herman Adler conducted the Antwerp Philharmonic Orchestra, and Menotti himself staged the opera. The total impression was of an evening of engrossing theatre, but none of the music greatly enkindled the heart, perhaps because it did not seem to come from the hearts of the characters.

CONSTANCE MELLEN

SALZBURG

■ This year's festival presented four new operatic productions and two repeats. Besides the incomparable "Arabella" (conductor Joseph Keilberth, stage director Rudolf Hartmann), the festive "Fidelio" with Herbert von Karajan triumphed again. "The Marriage of Figaro" has been reviewed in these pages before. The attention of the international audience was concentrated on the three premieres, "Don Carlos" under von Karajan, "Cosi fan tutte" under Karl Boehm, and "Vanessa" under Dimitri Mitropoulos, which continued the contemporary operatic performances started in 1948.

"Vanessa" left very varied impressions here, with the negative points dominant. Barber's first opera, premiered in the same production last January at the Metropolitan, and receiving its European first performance at Salzburg, shows the consistent development of a very personal style. A special characteristic is a genuine, deeply romantic and strongly Pucciniesque sentiment, which in Barber's score shows itself in beautiful oboe and English horn passages, magnificent vocal lines, and a masterly orchestration. His penchant for romanticism seems to have increased after a temporary diversion, as manifested in his Piano Sonata, op. 26. The return to this stylistic characteristic is evident and increased our astonishment about the New York press reviews at the world premiere. The overall impression is not of a modern opera.

Barber's romantic music is pushed into the background by the elaborate settings of Cecil Beaton, the over-dra-

matic libretto by Gian Carlo Menotti (we hoped for a better one after those he had written for his latest operas), and the very conservative and pedantic staging. The latter appears often to be just an orchestration from Beaton's stage design. Barber's strong, expressive score, most convincing in the beautiful closing quintet, could not be a complete success in surroundings and in an adaptation that had so little of the contemporary about them.

The performance, with artists of the Metropolitan opera house, otherwise had some high qualities. Rosalind Elias, with her beautiful mezzo-soprano, was a prominent factor. Even Eleanor Steber hardly surpassed her as protagonist at the premiere. Giorgio Tozzi proved a singing personality of strong profile as the elderly advisor, and Nicolai Gedda was excellent as the romantic lead. Ira Malaniuk, of the Vienna Opera, completed the excellent cast. The orchestra of the Vienna Philharmonic was brilliant under the towering Mitropoulos. The festive audience feted the composer.

■ "Don Carlos" by Verdi, was given against the overwhelming natural background of the Felsenreitschule. Von Karajan seems to surpass himself at every performance; the conductor had at his disposal the wonderful Vienna Philharmonic, the chorus of the State Opera, and an ensemble of rare sort. The great actor and stage director Gustaf Grundgens presented a mise-en-scene of imposing splendor. A most distinguished effort was that of Giulietta Simionato, who alternated as Eboli with the excellent Viennese Christa Ludwig. Sena Jurinac as the Queen was Simionato's equal. As Philip II, Cesare Siepi revealed again his faultless baritone. In other roles, Eugenio Fernandi and Ettore Bastianini had difficulty in maintaining the same level, though they did well. Nicola Zaccaria and Marco Stefanoni were heard in smaller parts.

The delightful "Così Fan Tutte" was under Karl Boehm, and newly staged by O. F. Schuh. A beautiful summer evening in the courtyard of the Salzburg Residenz created a fitting atmosphere. Boehm, a real preserver of Mozart tradition, conducted an immaculate re-creation. Elisabeth Schwarzkopf as Fiordiligi and Christa Ludwig as Dorabella showed great vocal charm. Their partners were Luigi Alva and Rolando Panerai. The dainty and very musical Graziella Sciutti was a convincing Despina, and Franco Calabrese an excellent Don Alfonso. "Cosi fan Tutte" and the four Mozart Matinees under the direction of Bernhard Paumgartner, conjured up that indescribable atmosphere which emanates from Mozart music.

A great disappointment was an evening by the International Ballet of the Marquis de Cuevas. Its impression was lessened also by a bad orchestral accompaniment. The program listed "Noir et Blanc" (Lalo-Lifar), "La Sonnambula" by Rieti and Balanchine, the pas de deux of the "Black Swan," danced by Rosella Hightower and Wasil Tupin, and "Parisian Gaiety" by Offenbach and Massine. A concert of electronic music was like a foreign element in the otherwise conservative program of the festival.

Plans for next season are going ahead. Five operas will be produced, including the world premiere of "Julietta" by the Austrian composer Heimo Erbse. "The Silent Woman" by Richard Strauss, Gluck's "Orpheus," Mozart's "The Magic Flute" and "Cosi Fan Tutte will be repeated.

GERHARD BRUNNER

EDINBURGH

■ Twelve years of the Edinburgh Festival have etched a pattern that is in danger of becoming a rut. Never a festival for boldness where music is concerned, its reputation is chiefly that of high quality in performers and performing standards. Both have taken a dive this year—not disastrously, but significantly enough to be causing, I hope, some concern to the organizers.

With a few exceptions, nothing has quite "come off" with that stylistic finish expected of a major international festival. Concerts have jogged along in humdrum fashion, the visiting opera from Stuttgart has been frankly mediocre, and even the enterprising scheme of presenting 12 newly-commissioned ballets by a specially formed company has faced the disadvantages of every experimental gamble (but turned out rather better than expected).

Chief among the outstanding events were the Juilliard Quartet in the cycle

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of Bartok quartets, and Ernest Ansermet, the veteran Swiss conductor, in charge of a group of concerts. The Juilliard ensemble unquestionably set new standards of quartet playing for most of us. Their brilliance of technique and perceptive understanding succeeded in presenting Bartok's most individual music lucidly so it might have been Mozart.

Ansermet injected a rare virility of spirit into the Philharmonia Orchestra (which took a somber battering from Klemperer) and the Royal Opera House Orchestra from Covent Garden, making its first appearance outside a theatre. As well as a rewarding concert of Benjamin Britten's music (with the composer as co-conductor), Ansermet directed the opera orchestra in a superb and memorable all-Stravinsky program: "Apollon Musagètes," "Le Baiser de la Fée" and the original version of "Petrushka."

It is a sad reflection on festival audiences, who trampled each other underfoot to grab an eyeful of fashionable 20th-century painting at the Moltzau Exhibition, that Ansermet's Stravinsky concert was played to a half-empty hall. It is even sadder to record that a prominent member of the festival management committee next morning exploded: "You see! We cannot go on performing all this contemporary stuff by *comparatively unknown composers.*"

■ The two visiting orchestras from Europe—the Royal Danish Orchestra under a variety of conductors and the Vienna Symphony Orchestra under Josef Krips—both made favorable but unexciting impressions, and the same went for most soloists, who included Yehudi Menuhin, Claudio Arrau, Gaspar Cassadó and Louis Kentner. That is more than can be said for the Stuttgart Opera, whose only claim to notice is that they brought a couple of intriguing rarities.

One was Weber's "Euryanthe," in the newly-edited version by Kurt Honolka, who took a surgeon's knife to the libretto, cut it down from its four hours to 2½ and contrived two new scenes from the left-over music to give it a measure of added dramatic sense. It was worth hearing for the sake of its direct ancestry to Wagner's "Lohengrin" but, like the second novelty, Lortzing's captivating comedy "Der Wildschütz" (The Poacher), the performance sagged depressingly through inadequate singing and heavy-handed conducting.

Opera really took a beating in what could have been a clever double-bill from Spain: Falla's passionate tragedy "La Vida Breve" with Victoria de los Angeles, followed by the dancer Antonio in his own new choreographic version of Falla's "Three-cornered Hat." Despite some ravishing singing from the soprano, it was painfully clear that the opera was regarded chiefly as an extra vehicle for Antonio.

■ It was a minor miracle that the new Edinburgh International Ballet, directed by Peggy van Praagh, managed to mount its 12 new ballets in a row, considering the problems involved. They were a mixed bunch indeed, each limited to about 20 minutes and ranging from the juvenile to the obscure. Impossible to name them all, but I most admired Walter Gore's "The Night and Silence," a drama of sexual jealousy to music by Bach (astonishingly effective, too) and Peter Wright's "The Great Peacock" for its promise of rising young talent.

George Skibine's lighthearted romp with his wife, Marjorie Tallchief, in "Les Facheuses Rencontres" was highly enjoyable, and I would have been greatly impressed with "The Seventh Sacrament" by Deryk Mendel, the only choreographer to use modern dance, if its mystical wedding ceremony had not been so cluttered up with pretentious humbug. Of the rest, six were moderately praiseworthy in their respective styles and only two were complete duds. A tour by the company to London and several European cities was planned to follow the festival, and it is hoped to make the scheme a permanent feature at Edinburgh.

As the third week finally approaches the end, I am wondering whether it will take another twelve years of the festival to convince its carping, unimaginative management committee that an annual return of about $7,000,000 in extra trade for an outlay of $280,000 on the cost of festival attractions is not a bad investment.

NOEL GOODWIN

ZERMATT, SWITZERLAND

■ The Summer Academy offered its master course to advanced students this year for the sixth time. Pablo Casals, the Grand Old Man of Music, not satisfied with his two festivals at Prades and in Puerto Rico, came here for three weeks. He gave courses in Beethoven interpretation for cellists and pianists. and listened three hours weekly to more or less tremulous students playing the master's five Cello Sonatas. Sitting in the front row of the hall and smoking his inseparable pipe, he talked, sang, conducted and occasionally reached for his instrument to give a demonstration of some point. His criticisms were delivered in a friendly and instructive way to the enthusiasm of a large throng, who sat with scores and pencils noting down his observations.

Though Casals was perhaps the chief attraction, other courses by prominent musicians illustrated the literature for violin, piano, voice, and chamber music. Joseph Szigeti and Sandor Vegh, respectively, outlined the interpretation of Bach solo sonatas for violin

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and quartets including Beethoven's. Two Swiss musicians, Carl Engel for piano and Hans Willi Haeusslin for voice, also gave stimulating lessons.

Among concerts that took place here this summer were those by the Quartetto Italiano, which fully lived up to its international fame, and Martha Lipton of the Metropolitan Opera who, assisted by Mr. Haeusslin at the piano, scored an enthusiastic success with German, French, Spanish songs and Spirituals. Part of an avalanche of chamber music during the period was an inimitable performance of Bartok's First String Quartet by the Vegs ensemble, warmly received.

GISELLA SELDEN-GOTH

FLORENCE

■ A cast of young American singers made their debuts to applause by an audience including critics and many of the American colony here at the Teatro La Pergola in "La Boheme," given in observation of the Puccini centenary. They had been chosen in an American Opera Auditions, Inc., contest held in several American music centers. The finalists had been carefully trained by Italian masters at Cincinnati, Ohio, and later in Milan. The cooperating Associazione Italiana Diffusione Educazione Musicale, known as AIDEM, was responsible for the arrangement of the event in Florence, providing the orchestra and chorus, the staging, costumes and scenery. The same task for the performance in Milan had been shouldered by the Associazione Lirica e Concertistica; the latter event took place in the Teatro Nuovo.

The first night of the series here proved a most enjoyable opera performance. The individual talent, and the natural acting and vocal ability of the singers were remarkable. Particularly notable were the correct Italian pronunciation, the restrained and distinguished style of the acting, and the wholehearted dedication to their work.

A high rating could be bestowed upon Marjorie Smith as a delightful Mimi, whose death scene might have graced a first-rank cast, and upon Sara Rhodes as a sparkling and capricious Musetta. Jean Deis as Rodolfo and Ronald Reitan as Marcello showed powerful voices and were more than promising in their roles. Together with other minor characters these made for a vocally satisfactory ensemble. The lively stage direction of Giuseppe Marchiore provided a fitting background. Alberto Zedda, who had cooperated in the young people's training in Cincinnati, conducted.

GISELLA SELDEN-GOTH

PRUDENCIJA BICKUS, *congratulated following her debut as "Tosca" at the Teatro Nuovo in Milan on Aug. 13. Miss Bickus is one of four Americans making operatic debuts in Italy as winners of Cincinnati's American Opera Auditions, Inc. Left to right:* JOHN L. MAGRO, *president of the board of directors, American Opera Auditions, Inc.; Conductors* ALBERTO ZEDDA, *who led the performance;* CONFALONIERI, *and* FAUSTO CLEVA, *with* LAWRENCE WILLHIDE, *Dean of College-Conservatory of Cincinnati.*

Artists, at Home and Abroad

(*Continued from page 5*)

recital at the Brussels World's Fair on July 27, also appearing as soloist with orchestras in Geneva, Baden-Baden, and Gijon (Madrid Chamber Orchestra). . . .

■ **Ruggiero Ricci** invited to appear as the first guest artist on the Canadian Broadcasting Corporation's new International Series over CBC's network on Dec. 10 next. . . . Baliadeers **Marais** and **Miranda** appeared in Stratford, Ontario, Aug. 6, winning acclaim from leading newspapers of the Canadian province. . . . Harpsichordist **Sylvia Marlowe,** invited to give a recital at the Brussels World's Fair Sept. 29, wafted Sept. 19 to London, where she made a recording of her recital for BBC, was also to play in Paris under auspices of American Embassy, and give a recital and broadcast in Lausanne, before appearing as soloist with the Scarlatti Chamber Orchestra of Naples. . . . Versatile pianist **Philippa Schuyler** played under new conductor **Jacques Singer** with the Buenos Aires Symphony and gave recitals in Argentina, Brazil, and other Latin American lands en route to Honolulu, where on Labor Day weekend she was heard with the Honolulu Symphony, then flew to London to broadcast on the BBC.

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CARNEGIE HALL

"Murder in the Cathedral," opera by Ildebrando Pizzetti, Sept. 17, E—The American premiere of the Pizzetti opera, having been concelled out by inclement weather at the scheduled Empire State Festival showing, was brought successfully into New York City's Carnegie Hall. Clear gain was the acoustical advantage of the fabulous auditorium over the hazards of a tent tattered by storm.

The score is elegant in form and, musically, it has a general stylistic balance. It holds colorful, emotion-evoking phrases, and is distinguished in progressive impact, combining a classic approach with a basically romantic feeling.

The librettist, Alberto Castelli, has slanted his Italian text, derived from the original book of T. S. Eliot, towards a delineation of the psychological conflict in the inner being of the Archbishop. Except for this struggle and the actual scene of the slaying of the protagonist, the action is more or less static. And the characters remain pale gray rather than stalking luridly in colors of the historical period.

The work is nevertheless a fine one. In this reviewer's opinion, it partakes of stage action to the same extent as would a dramatized version of, say, Mendelssohn's "Elijah," although the music of this latter score is not comparable to that of the Pizzetti work.

The choral forces and cast were definitely in the mood of the Italian piece and excellently chosen. Much of the singing and the fluent orchestral playing was impressive. Nicola Rossi-Lemeni, as Thomas a Becket, used his solid voice effectively. Stagewise, he offered a terrific delineation of the disturbed, dominating "pestilential priest," who irked the ruling majesty of England to an hysterical outburst.

We were additionally struck by the luminous voice of soprano Martina Arroyo as the First Corifea and by the supporting singing of Margery Mayer as the Second Corifea. All the others in the large cast were excellent, insofar as their musical assignment permitted. Listed were Hugh Thompson, Jerome Heller, Philip Maera, Roy Lennard, Giulio Gari, Calvin Marsh, Michael Bondon, Morley Meredith, John Druary, several of whom doubled in roles.

Laszlo Halasz deserves all praise for what appeared to be a real labor of love. His care for each minor detail of the score, as well as the massive soaring portions, brought into the orchestral ensemble a sonorous magnificence of tone that made the hearer realize the beautiful nuances and values of the Pizzetti writing, as well as the superlative musicality of the Symphony of the Air when at its best. M. C.

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PENINSULA MUSIC FESTIVAL

FISH CREEK, WISCONSIN

■ The sixth season of the Peninsula Music Festival at Fish Creek closed on Aug. 24 after the usual nine concerts in two weeks, under Thor Johnson, founder and director, this year stressing contemporary music. Two commissioned works, four world premieres and six first U. S. hearings were about par for the course.

The best received work was Vittorio Giannini's "Incidental Music to Love's Labors Lost," a beautifully performed suite which shows the composer among the top names in composition. An interesting song cycle based on native melodies from Northern Luzon, composed by Eliseo Pajaro, was sung by the Philippine baritone Aurelio Estanislao. The score revealed skill in orchestration and imaginative handling of the vocal melodies. While Estinislao's voice is not large, he showed considerable artistry. His reading of a new song cycle by the Icelandic composer Jon Thorarinsson, based on three Christina Rossetti poems, was not as effective.

The principal attraction of the festival is in the orchestra and Dr. Johnson, its conductor. This ensemble of 40 showed a clarity of individual voices in the modern harmonies of the works, in brilliant contrast to the muddy pictures often painted by full symphonic groups. Considering that the Peninsula Music Festival provides only two weeks' work for the musicians, the conductor has managed to keep a remarkably stable organization. Among the replacements this year, Sydney Harth as concertmaster made the greatest hit. His flamboyant style, exceptional technique, and fine intonation make him a remarkable addition to the series both as first-chair man and soloist. A highlight of the series was his performance at the final concert of the Wieniawski Violin Concerto.

Outstanding performances of the series were many. At the top of the list, in addition to those already mentioned, I would put the playing by Grant Johannesen of the "Ballade" and "Fantasie" by Fauré, the magnificent reading of Schoenberg's "Verklaerte Nacht" and the complete "Haffner" Serenade in D Major by Mozart.

Six years of success by the Peninsula Music Festival should point the way for other communities. Of course, one would need the untiring efforts of a group of zealots like the Peninsula Arts Association to do the promotional and organizational work, also a dedicated director with the charm and purpose of Thor Johnson, and forty young musicians of fine talent who would be willing to work long hours for moderate pay. This combination may be hard to find, but those of us who attend the Peninsula Music Festival every year can vouch for its effectiveness.

RUSS WIDOE

[A CORRECTION: Lela Hanmer, who was incorrectly identified in the September issue as conductor of the American Conservatory orchestra (Chicago), is director of the Conservatory chorus. Russell Harvey conducts the orchestra.]

Sigma Alpha Iota, National Professional Music Fraternity for Women, presented the duo-pianists, THE MEDLEYS *in a benefit concert on Sept. 27 at the Edison H. S. Auditorium, Tulsa, Oklahoma.*

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SCHOOL NEWS

By GID W. WALDROP

Mannes Revises Program

■ Major revisions in the training of music students have been instituted this fall at the Mannes College of Music. The new plan, which calls for broader emphasis on the humanities and social sciences and for a specialized career training and apprenticeship program, is designed to meet modern changes in the world of music.

In announcing the new curriculum, President Leopold Mannes said that the basic idea behind the revisions is to give the students a challenge — to force them into an understanding of how they can best serve music, and, at the same time, making a living. "We contend that the old conservatory approach needs fresh ideas, as the medical school of fifty years ago needed them. The music world has grown and changed. Music education must follow suit."

The Mannes College has a five-year program leading to the Bachelor of Science Degree in Music. The revised course of study is the result of a survey directed by Dean Shirley Van Brunt and carried out by a faculty committee headed by Dr. Sidney Gelber, Chairman of the academic department.

Mannes starts with the premise, according to Dr. Gelber, that academic subjects are as important to the music student as his basic musical subjects. "This does not mean that a college of music should attempt to compete with a liberal arts college," he added. "Quantitatively, in comparison with the liberal arts college, we are not offering the same unit of time in our academic studies but qualitatively, we are trying to carry over the best values of the liberal arts."

Under the revised curriculum plan, Mannes will offer in the first three years a core program in academic work and the techniques of music. The first objective of this program will be a greater emphasis on the materials of music for every student of music. The concept is comparable, according to Dr. Gelber, to that of a pre-medical course.

During the final two years the Mannes student will concentrate on the major field, which may be selected from one of three areas: 1. Performance. 2. Theory and composition. 3. Teaching.

DePaul Announces New Program

■ A new four-year program leading to the degree bachelor of music, with a major in liturgical music and education, has been announced for DePaul University's School of Music by its dean, Dr. Arthur C. Becker. Classes in the new program began in September at the school ,which last year became affiliated to the Pontifical Institute of Sacred Music in Rome.

The 128-hour, four-year curriculum is designed to prepare the student to serve as a choir director, organist, and music educator. To enter the course, students must have an elementary knowledge of piano playing and theory.

FACULTY APPOINTMENTS

■ Francis L. Harrison, scholar in the field of medieval English music, has been appointed visiting professor of the History of Music at Yale University for the academic year 1958-59.

■ The Philadelphia Conservatory has announced the following additions to the faculty: Joseph Castaldo, theory, Fred Narcisso and Charles Gangemi, piano, and Michael Bookspan of the Philadelphia orchestra, tympani.

■ Jacques Abram, concert pianist, has joined the faculty of the Oklahoma College for Women (Chickasha) as artist-in-residence and head of the piano department.

■ Howard Shanet, who has been on leave of absence from Columbia University for the past year, has returned to his posts as Conductor of the University Orchestra and Assistant Professor of Music.

ANNOUNCEMENTS

■ The 34th Annual Meeting of the National Association of Schools of Music will be held Nov. 27-29 at the Hotel Jefferson, St. Louis, Missouri. This meeting will bring together the administrative heads of some 225 schools teaching music on the professional level. One entirely new feature of the program will be an administrator's workshop in which problems connected with administrative work will be discussed.

■ The ninth annual convention of the Pennsylvania State Music Teachers' Association, Stanley Sprenger, Pres., will be held in Philadelphia, Oct. 26-28 with headquarters in the Bellevue Stratford Hotel. The theme of the convention will be "Music and the Humanities."

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Scene from "Der Rosenkavalier," Act I, as produced by Music Academy of the West, Santa Barbara, Calif., Sept. 26-30 at the Labero Theatre. LOIS TOWNSEND *is the Marschallin and* ENID CLEMENT *the Oktavian.*

COLLEGE PRODUCTION

■ An outstanding production of Richard Strauss' "Der Rosenkavalier" was presented by the Music Academy of the West at Santa Barbara, California, on Aug. 26-30. Mme. Lotte Lehmann was the producer, and Maurice Abravanel was the conductor. The presentation was in honor of Mme. Lehmann's 70th birthday year.

The cast was selected from Mme. Lehmann's artist-pupils. Lois Townsend of Houston, Texas, was the Marschallin, and the orchestra, 60 pieces, was made up of students from the Academy.

AWARDS

■ Dr. Theodore Vosburgh, director of music for the Dow Chemical Company, Midland, received an honorary doctor of music degree from Western Michigan University at its summer commencement service on July 31.

■ The seventh annual competition for a new American Chamber Opera sponsored by Ohio University has been won by Abram S. Ellstein with his opera "The Thief and the Hangman," written to a libretto by Morton Wishengrad. It will be produced by the Ohio University Opera Workshop in January of 1959.

■ Winners of the Centennial Music Contest have been announced by the sponsoring Music Committee of the Minnesota Statehood Centennial Commission. They are Wayne Peterson who won $500 for his "Free Variations for Orchestra," Maurice Monhardt who received honorable mention for his "Symphony No. 1," and Gene Gutsche who was awarded the $300 chamber music prize.

■ Pianist Raymond Jackson has been named winner of the Tenth Annual JUGG, Inc., Award and will be presented in a debut recital at Town Hall on Mar. 22, 1959.

■ While in London during his recent European tour, Pianist Raymond Lewenthal was awarded the Harriet Cohen Gold Medal Award for the best performance of 19th Century music.

■ Three memorial scholarships of $500 each have been awarded by the National Federation of Music Clubs. Anne M. Gannett Scholarship Awards were presented to singers David Laurent and Ronald Roberts, and the Frances Elliott Clark Award went to composer John Ardoin.

■ Spring Gladness, a song by Grace Bush, received first national prize at the recent National League of American Penwomen Biennial and was performed at the Washington festivities.

■ Ellen Miller, 16, has won the Ronald Murat Award of the Connecticut Valley Music Association. Presentation was made at a Murat Memorial Concert on Aug. 7 by Ruth Slenczynska.

■ The Oberlin String Quartet placed fourth in an international competition held early in September in Liege, Belgium. It was the only American quartet to rank among the top winners.

■ The Minneapolis Symphony has named Jose Serebrier of Montevideo, Uruguay, the Dorati Scholar of 1958. Mr. Serebrier will receive 26 weeks of personal study with Musical Director Antal Dorati and will be allowed to assist at orchestral rehearsals.

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■ Top winners of the 1958 Chicagoland Music Festival contests were Ann Irving, soprano, of Ft. Wayne, Indiana; and Stanley Baras, tenor, a resident of Chicago. The young artists were presented with the Festival Orchestra at the 29th annual Chicagoland Music Festival in Soldiers' Field on Aug. 23, before a crowd of 70,000.

■ Mu Phi Epsilon, national music sorority, has awarded three Sterling-Mathias Scholarships of $200 each, to girls attending National Music Camp at Interlochen, Mich., during the past summer. Recipients of the awards are: Ann M. Woodward, violist; Dayna Larason, oboist; and Margaret Shultz, cellist.

■ The Ruth Singletary Studios were represented by six winners in various sections of the 1958 Chicagoland Music Festival auditions. Mary Frances Purse was first-place winner among coloratura sopranos.

CONTESTS

■ In 1959 and 1960, the National Academy of Santa Cecilia will hold two international competitions for composers and conductors as part of the 50th anniversary celebration of Augusteo Concert Hall. For further details write to: Segreteria dell'Accademia, Nazionale di Santa Cecilia, Via Vittoria 6, Rome, Italy.

■ The Civic Symphony of Boston has announced the formation of a Contemporary Music Committee for the purpose of screening scores by contemporary composers in the New England area for future performances. Send manuscripts to: The Committee, Box 324, Astor Station, Boston 23, Mass.

■ The Second International Competition "Pablo Casals" for Violoncello will be held in Xalapa, Mexico, from Jan. 19-27, 1959. Deadline: Dec. 1. Write to' Music Committee of the People-to-People Program, Box 383, Charleston, W. Va.

■ A nationwide anthem competition sponsored by Broadman Press, Nashville, has been announced by Dr. W. Hines Sims. Cash awards amount to $1000. Deadline: Feb. 1, 1959. Write to: Broadman Anthem Competition, 127 Ninth Avenue, North, Nashville, Tenn.

■ The Associated Music Teachers League, Inc., has announced the first Aaron N. Ornstein Award for an original composition of two or more movements comparable in difficulty to the Ravel "Sonatine." The award will consist of $250 and a first performance. Deadline: Dec. 31. Write to: Cecile Hindman, 315 W. 57th St., N. Y. C.

■ "Opera Guild Auditions of the Air," a 13-week series of half-hour Sunday programs featuring operatic talent from the Chicagoland area, will debut over WGN-radio on Nov. 9 at 4:30 P.M. Performers will compete for a $1000 prize. Deadline for entry is Oct. 15. Applications may be obtained through WGN Inc., 441 N. Michigan Ave., Chicago.

■ The Religious Arts Guild of 25 Beacon Street, Boston, Mass., invites composers to submit anthems by Nov. 15. The chosen anthem will be sung on the CBS "Church of the Air" on Dec. 7, when the United Nations' Universal Declaration of Human Rights will be celebrated.

■ The National Presbyterian Church of Washington, D. C., has announced an anthem competition carrying an award of $200. Deadline is May 1, 1959. Address inquiries to: Miss Marlene aByer, 1764 N Street, NW, Washington 6, D. C.

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THE DANCE

By ROSALYN KROKOVER

A LARGE group of unofficial American ambassadors landed in New York last month and gave us something to be proud about. There were, in order of appearance, the New York City Ballet Company, which had been touring the Far East; Jerome Robbins' Ballets: U.S.A., which enlivened the summer scenes in Spoleto and Brussels; and the American Ballet Theatre, which suffered a disastrous blow when it lost most of its productions in a fire in Europe, but which nevertheless rallied to fulfill its engagements at the World's Fair and the Metropolitan Opera House.

Here are three companies that can, in ability and artistic resource, rank with any in the world. Even though the New York City Ballet came to the City Center for its tenth anniversary season without several of its leading soloists (notably Maria Tallchief, on maternity leave), it remains a beautifully-disciplined, taut organization. Heading the roster were Patricia Wilde, Melissa Hayden, Allegra Kent, Nicholas Magallanes, Francisco Mondion, Todd Bolender (doubling in Ballets: U.S.A.), Roy Tobias, Jacques d'Amboise and Andre Eglevsky. The season offered but one slight novelty, a Balanchine pas de deux named Waltz-Scherzo, set to Tchaikovsky's piece of the same name and scored for violin and orchestra. The work was, as are all Balanchine works, expertly put together, and splendidly danced by Wilde and Eglevsky.

The absence of Tallchief and the lack of any major premieres lent a certain greyness to the New York City Ballet season. Fine as this company is, it could do with a more varied type of choreography. It has nowhere the interesting repertoire of the Ballet Theatre, nor as exciting a group of dancers. This season Ballet Theatre featured Nora Kaye, Lupe Serrano, Violette Verdy, Ruth Ann Koesun, Erik Bruhn, Scott Douglas, Michael Lland, Royes Fernandez, Harold Lang and Michael Maule. In addition, there were guest appearances by Alicia Markova, Claude Bessy (of the Paris Opera Ballet), Alicia Alonso and Igor Youskevitch.

■ Of the premieres, those seen at the time of writing were Herbert Ross' "Concerto" (set to the Tchaikovsky Violin Concerto) and "Paean" (set to Chausson's Concerto for Violin, Piano and String Quartet), and Birgit Cullberg's "Miss Julie" (to an original score by Ture Rangström). "Concerto" was a neo-Massine exercise that used plenty of Russian-derived movements, with a stunning part for Lupe Serrano and Erik Bruhn.

Even more interesting was "Paean," a long ballet without a specific program that attempted to illustrate certain lines by Sappho. The dancers were all in white leotards, with white pancake, and the general idea was a series of tableaux vivants. Frequently erotic, always intense, with a continuous line that never sagged, "Paean" is the product of one of the most forceful and brilliant young choreographers of the decade. Ross has evolved a personal style that manages to avoid cliché.

"Miss Julie," based on the Strindberg play, is a dramatic ballet in the Tudor tradition. Cullberg, the leading choreographer of Sweden, has assimilated much of Tudor's symbolism and actual movement. Cullberg also has something very special of her own—a thorough working knowledge of the ballet vocabulary and the knack of using it for dramatic content. "Miss Julie" made a big hit with the audience, and the evening was a personal triumph for Violette Verdy. Not long ago this young lady was dancing fluffy soubrette roles. She has developed into a brilliant technician, a fine actress and an artist with real style. Erik Bruhn, as accomplished a male dancer as can be seen today, danced the role of the Butler with intensity.

■ Ballets: U.S.A. is a group as exciting for its potential as for its actual accomplishments. Robbins recruited the company from Broadway as well as the ballet world. Each member is young, a strong dancer, and personable. The company numbers 17, and at its current run at the Alvin Theatre four ballets by Robbins are being featured: "3 x 3" (with music by Georges Auric); "N.Y. Export, op. Jazz" (set to a jazz score by Robert Prince), "Afternoon of a Faun" (Debussy, of course) and "The Concert" (Chopin, orchestrated by Hershy Kay). The big work was "N.Y. Export, op. Jazz," completely new to America. As the title indicates, it is concerned wtih jazz. Some of the patterns suggest the dancing in "West Side Story," others are straight from night club routines. The work has plenty of life and energy, though one feels that it often is superficial and thin. The "curtain raiser" (so it is subtitled), "3 x 3," is also a superficial, though very chic, work. "Afternoon of a Faun" and "The Concert" have been seen here before. The chief interest of this company is its alertness and communicative power. These young dancers go about their work with sheer electricity.

All three companies had orchestras much better than the normal run. Ballet Theatre had guest violinist Aaron Rosand for all performances of "Concerto."

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By GRACE WHITE

Biennial Piano Recording Festival

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Seattle Guild Activity

The Seattle Chapter of the Guild elected the following officers for 1958-59: Herbert Malloy, Pres., and Mrs. Philip J. Mack, Grace Jobson Smith, Mrs. J. F. Barnes, the other officers. Carol Jaenson, pupil of Paul Pierre McNeely, played on King TV. The Seattle Chapter gave a luncheon for their adjudicator, Dorothy Doll of San Antonio, at the Mayflower Hotel, and permanent Chairman, Frances R. Duffy, reports increased membership.

Guild members **Henry Levine, Hania Poliakoff** and violinist **Roman Totenberg** will open the season for the Associated Music Teachers League at Carnegie Recital Hall, **May L. Etts** presiding.

Charles F. Wooton, Chairman of Music at Howard Payne College, Texas, returned from his judging trip full of enthusiasm. He observes that beside Bach, Mozart, Beethoven and Chopin, "almost all of the Guild programs included Bartok or Prokofiev, Bloch, Tcherepnin, Copland, Kabalevsky and of course some Debussy, Rachmaninoff or MacDowell. When a Guild pupil enters college as a piano student, he is certainly at an advantage because he is accustomed to memorize, has some knowledge of theory, scales and chord progressions. The Guild upholds ideals of taste."

Mrs. Frank W. Teste, Chairman of Easton, Pennsylvania, Guild chapter, while in New York attending the class of Leo Podolsky, told us that the Easton chapter started last year with only three teachers: herself, **Mrs. Edward O'Gorman** and **Mrs. Paul Hartline.** "The teachers in our community were unorganized," she said, "and the Guild is such a help! It makes us part of a national organization, gives us a standard, and shows definite results to parents."

The new Brooklyn Philharmonia Choral Society cannot help but flourish because **Sidney Morrow** is President, and **May L. Ettes** VP in charge of auditions. They are already rehearsing for the Beethoven Ninth in March.

Evelyn H. Altmann of San Antonio writes of her visit to her daughter and son-in-law, Brig. Gen. and Mrs. L. S. Moseley in Honolulu where she also acted as Guild Adjudicator. She says: "I have never listened to a more fascinating group of children, both charming and talented: Hawaiian, Japanese, Chinese, Korean, Puerto Rican, and Filipino." **Robert Vetlesen** of San Francisco founded this chapter while living in Hawaii and has since played with the Honolulu Symphony.

MARY JON BRADLEY, winner of $3000 Scholarship in any college of her choice in "Junior Miss America" contest, sponsored by Jaycees of Cartersville, Georgia. For ten years she has been entered in Guild Auditions by her teacher, MRS. J. M. SMITH, and won the Guild $100 Scholarship and Paderewski Medal. She has been a "straight-A" student throughout school, was also chosen Miss Cartersville by the H. S. student body, and received a "Good Citizen" award from the D. A. R.

Many New Yorkers remember **Norma Holmes** who gave recitals while in our midst. Now she is **Mrs. Erwin Auchter** of Burlington, Vermont, mother of Ceci and Robbie, partner in Auchter's House of Music, a member of the University Faculty, and a new Guild member.

Theodora Troyanos, Guild Collegiate Diploma pupil of **Ireyne Starikoff,** has won a New York State Scholarship in 1957 and this year a $250 grant at Trinity College in San Antonio. Before leaving she played for the New York Chopin Society.

The indefatigable trio, LEO PODOLSKY, JUNE DAVISON *and* ARDELLA SCHAUB, *during their summer tour of ten workshops from California to New York, Mackinac to New Orleans. The three are now at work on the new* IRL ALLISON-*sponsored* PIANO GUILD LIBRARY *based on requirements of the Guild Syllabus.*

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